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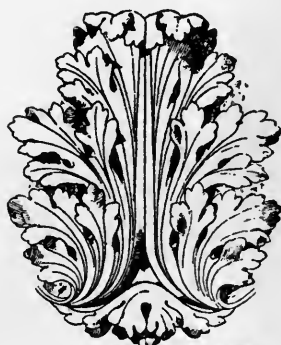


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HOW TO KNOW PERIOD STYLES IN FURNITURE

A Brief History of Furniture
from the Days of Ancient
Egypt to the Present Time,
Illustrated with over 300
Typical Examples and a Brief
Description of Each Period

By W. L. KIMERLY

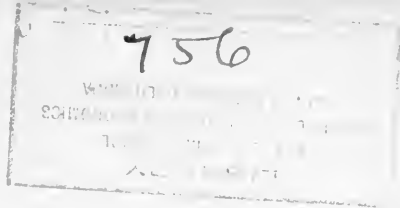


STATE NORMAL SCHOOL
MANUAL ARTS AND HOME ECONOMICS
SANTA BARBARA, CALIFORNIA
1912

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THE OBJECT OF THIS BOOK

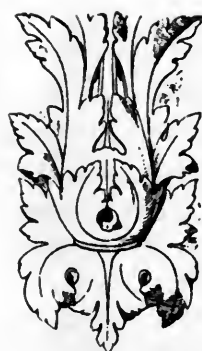
Most books published on furniture are too voluminous for any one except the professional designer. Many of them are in a foreign language and they are invariably high in price.

It is the object of this book to arrange in a clear, practical way, a brief history of furniture, illustrating same with typical examples of each period and a brief description of each, so as to produce a handy reference for all who may wish to understand "Period Styles in Furniture."

W. L. KIMERLY.

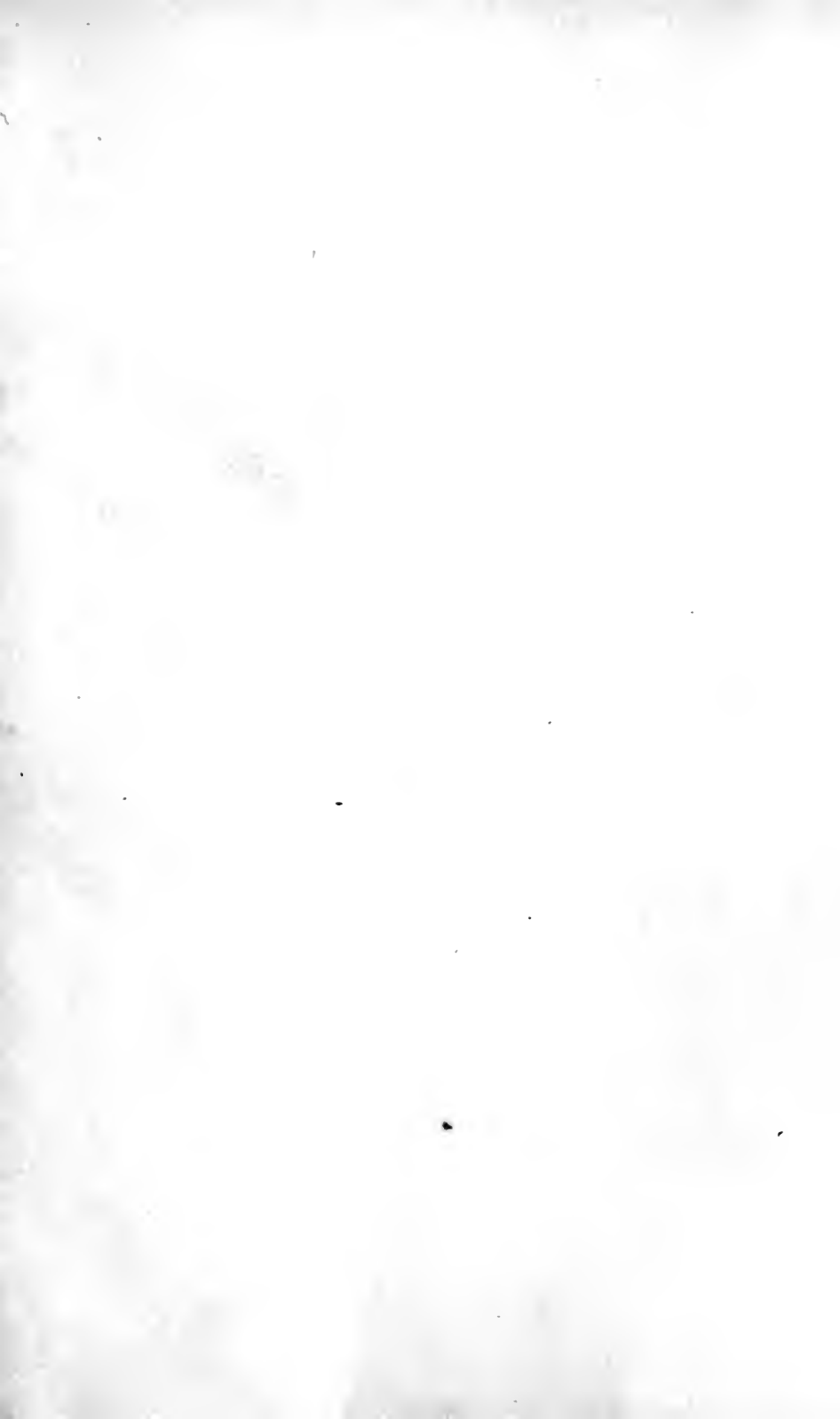
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PREFACE

A knowledge of period styles in furniture is as necessary to those who would properly furnish a home as a knowledge of grammar is to those who would speak correctly. All period styles have a history and an exceedingly interesting one. The historical styles in furniture are those that have stood the test of time; they were not created in a day, but were gradually developed to fit the needs of civilization and society; a change in government or religion has always been reflected in the character of the furniture. No new style has ever been created without a knowledge of some older one and probably never will be. The student of furniture may delve into the mysteries of design as deeply as he may desire and always find something interesting and instructive, but the busy man or woman, the clerk in the furniture store or the salesman on the road must have the information necessary for them to understand the general arrangement and characteristics of period styles placed before them in as brief and compact a manner as possible. It is believed that the following pages will accomplish this purpose in a better manner than any other book now published.



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HISTORICAL

The history of furniture in those countries where it can be traced, closely follows the character, customs and environments of the people and corresponds in growth to the development of their civilization and refinement, the skill of their workmen and the use of improved tools, etc., etc.

In order to give a brief outline of its history from the oldest civilization to the present time, we will begin with Egypt.

There are very few original pieces of furniture of the early ages in existence and most of the information of this period is gathered from illustrations. However, owing to climatic and other conditions, a number of genuine specimens of Egyptian furniture have come down to us and we have a more complete record of the work of this country than many of the later nations.

The Assyrians, Babylonians and Jews, who were next in order, did not develop anything distinct in style, and have left very few specimens that can be attributed to them.

Next come the Greeks, whose work in classic art shows such an exquisite sense of beauty and form that their influence on succeeding styles has been very great. Roman art was greatly influenced by them but they added to it and developed certain characteristics of their own. One distinct feature of their work which differed from the Greeks, was their use of the round arch. The work of the Greeks and Romans form what is known as the Classic in architecture and furniture designing.

After the Roman came a style called Byzantine. Then the Moslem power arose and with it came the Islam style of ornament which was confined chiefly to floral and geometrical motives. The Moslem religion prohibited them from using human or animal forms in their designs. They also developed a peculiar style of pointed arch. Meanwhile classic art had begun to decay and a style arose called Gothic.

It spread all over Europe and was supreme for several centuries. Its distinguishing features were geometrical forms and the high pointed arch. It was distinctly an ecclesiastical style and was far more suited to architecture than furniture. During this period classic art was at a very low ebb, but a new movement began to be felt in every branch of industry and to this great revival the name of Renaissance had been given. It started in Italy the latter part of the fifteenth century and spread all over Europe continuing about one hundred years. At this time great progress had been made in architecture and furniture designing. Under the reign of different monarchs various types were gradually developed until they were recognized as *period* styles. These styles were usually given the name of the sovereign under whose reign they were developed, although in some cases they were named after the designer, as in the case of Chippendale, Sheraton and others.

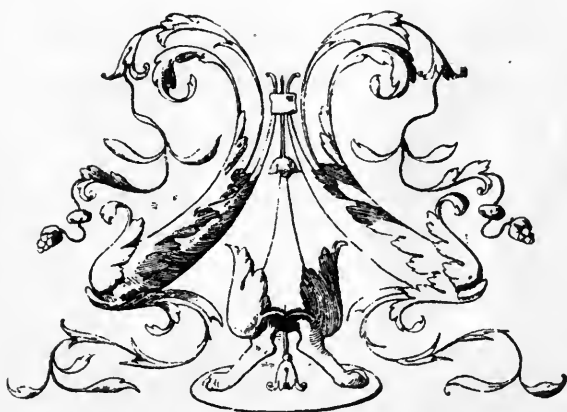
In the early days, furniture followed closely the architecture of the period. Chests, cabinets, etc., were often given facades that were simply buildings in miniature, seats were stiff and cumbersome, chair posts often resembled small church spires, but with the advent of period styles, furniture designing became a separate profession, and we find a great variety of furniture constructed for both comfort and utility and entirely free from the architectural plan of the building although there was always a connecting link in detail or ornament which kept the two in harmony. It must be remembered there was no distinct line drawn between the different styles but rather a gradual change or development from one to the other. Much of the furniture made during these transitory periods is extremely difficult to classify, it oft-times being impossible for even experts to determine positively to which period a particular piece should belong.

So the object of this book is to show fully developed examples only of each style as they are recognized today.

As the greatest number of styles were developed in France and England, a chronological table has been arranged

showing the order of their development in these and adjoining countries.

All illustrations shown in this book are reproduced from pieces actually made or designed during the time the particular period they represent was in vogue.



Italian Renaissance.

CHRONOLOGICAL TABLE

Showing the Order of Period Styles from the Beginning of the Renaissance to the 19th Century.

| ENGLAND | | | | | | FRANCE | | | |
|---------------------------|-------------------------------|--|---|--|--|----------------------------|------------------------|-------------------------|-------------|
| SOVEREIGN | | STYLE | | REMARKS | | STYLE | | SOVEREIGN | |
| House of Tudor | Henry VIII 1509-1547 | Tudor | ENGLISH RENAISSANCE PERIODS | About the duration of the Renaissance Period in other countries. | | FRENCH RENAISSANCE PERIODS | Francis Premier | Francis I 1515-1547 | |
| | Elizabeth 1558-1603 | Elizabethan | | ————— | | | | Henry II 1547-1559 | |
| Stewart Line | James I 1603-1625 | Jacobean | | Italy, 1443-1564 | | | Henri-Deux | Francis II 1559-1560 | |
| | Charles I 1625-1649 | | | Germany, 1525-1620 | | | | Charles IX 1560-1574 | |
| Commonwealth 1649-1660 | Flemish & Dutch, 1520-1634 | | | Henry III 1547-1589 | | | | | |
| Stewart Line | Charles II 1660-1685 | | | Spain and Portugal, 1500-1620 | | | Henri Quatre | Henry IV 1589-1610 | |
| | James II 1685-1688 | | | Other European Countries 1500-1630 | | | | Louis XIII 1610-1643 | |
| House of Orange | William & Mary 1688-1702 | William & Mary | | | | | Louis Trize | | |
| | Anne 1702-1714 | Queen Anne | , Barocco Styles. Beginning of the Rococo. | | | Louis Quatorze | Louis XIV 1643-1715 | | |
| | George I 1714-1727 | Chippendale, Heppelwhite, Adam Sheraton | GEORGIAN PERIOD | Chippendale's book, "The Gentleman's and Cabinetmaker's Director," published 1754 and a later edition 1762. | | ROCOCO | Louis Quinze | Louis XV 1715-1747 | |
| | George II 1727-1760 | | | Heppelwhite's book, "The Cabinetmaker and Upholsterer's Guide," 1789. R. & J. Adams. 1750-90 | | | | CLASSICAL | Louis Seize |
| | George III 1760-1820 | | | Sheraton's book, "The Cabinetmaker and Upholsterer's Drawing Book," was published 1791. A later edition in 1812. | | Empire | | | |

EGYPTIAN

Stone was the principal building material of the Egyptians but wood and metal were used for the lighter articles. All three materials were employed in making furniture.

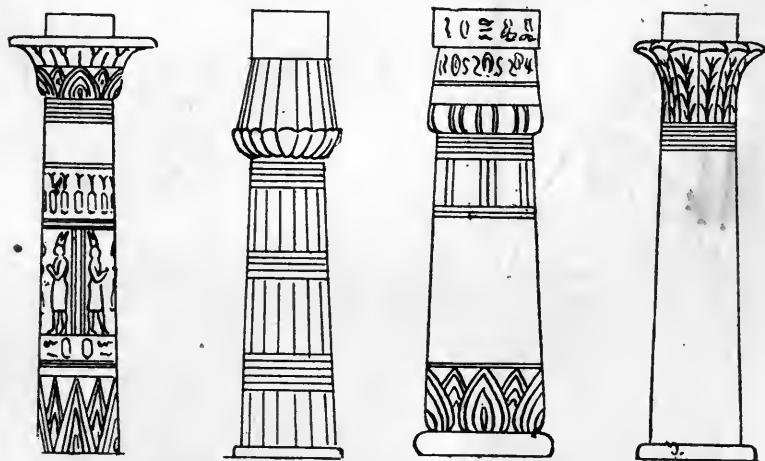
The principal woods were the sycamore, cedar and some varieties of palm.

Carving and inlaying were used, but painting was the predominating method of decoration. The motifs used in decorations were the lily, lotus flower, date palm and reed.

The following illustrations show the character of their furniture and ornamentation.



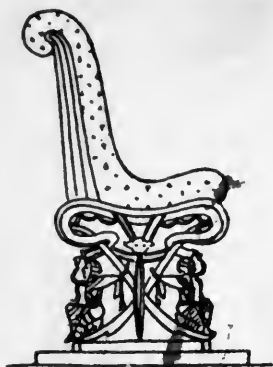
Egyptian Sphinx in the Vatican Museum.



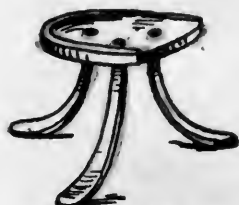
Egyptian Columns Showing Character of Ornament.



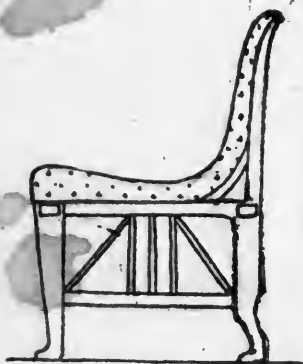
Egyptian Mouldings.



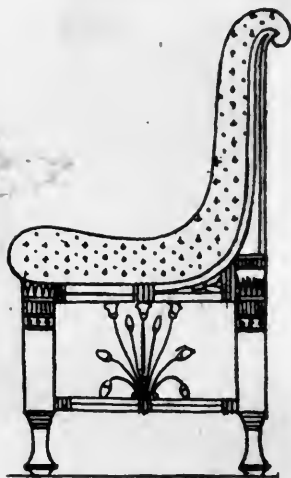
Ancient Egyptian Throne.



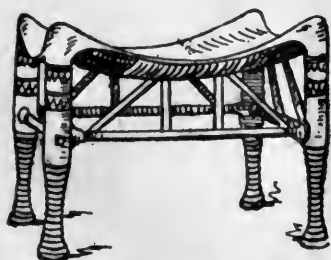
Egyptian Stool.



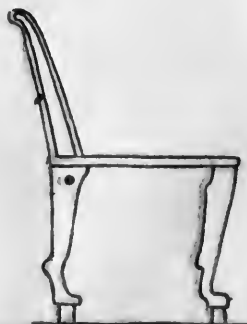
Egyptian Chair.



Egyptian Upholstered Chair in British Museum.



Egyptian Stool Covered in Leather in British Museum.



Egyptian Chair.

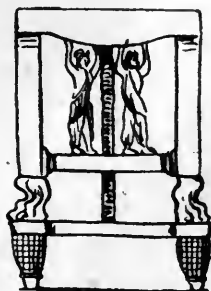
BABYLONIAN—ASSYRIAN—INDIAN

The furniture and ornamental work of these countries was very similar to that of Egypt, but each country had certain characteristics of its own.

A few illustrations of their work are interesting and form a necessary link in our history.



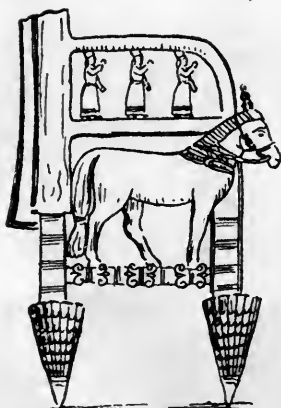
Footstool.



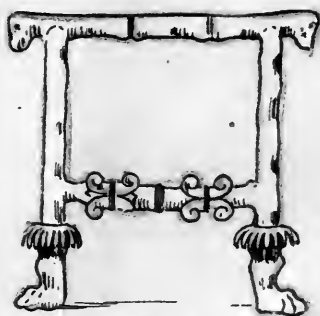
Washstand.



Bronze Tripod, in the
Louvre, Paris.



Assyrian Throne from a
Monument.



Assyrian Bronze Throne, in
British Museum.



GRECIAN

Grecian art reached the height of its glory from three to four centuries B. C. Their work constitutes what is known today as Classic Art.

The characteristics of their art were very different from those of Egypt and other oriental countries. They established the three orders of columns, Doric, Ionic, and Corinthian, and showed great taste and refinement in ornament and proportion.

Their most famous work was on their temples and buildings, but they designed a great variety of furniture which was made of bronze, wood, and stone.

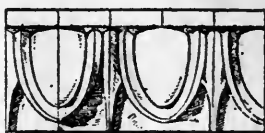
Characteristic detail: The Anthemion, Antefix, frets, egg and dart mouldings.



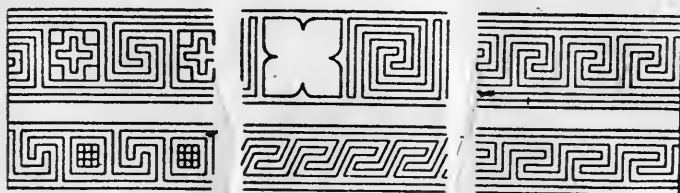
Different Types of the Ante-fix.



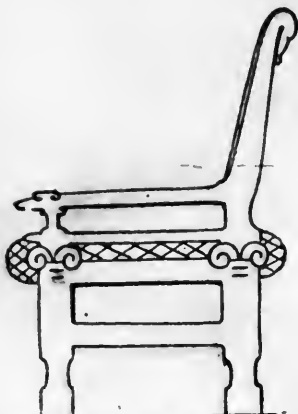
Anthemion.



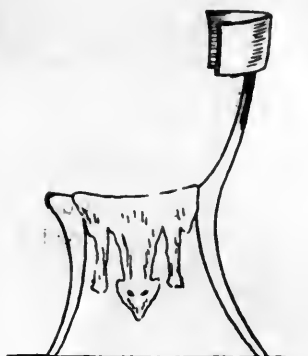
Egg and Dart Moulding.



Greek Frets.



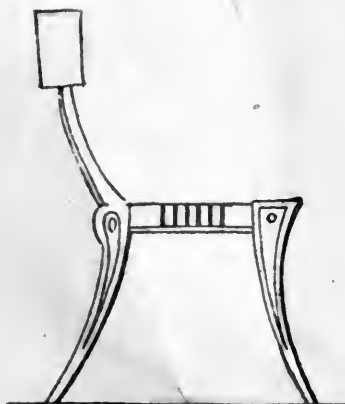
Greek Throne from a Relief, in British Museum.



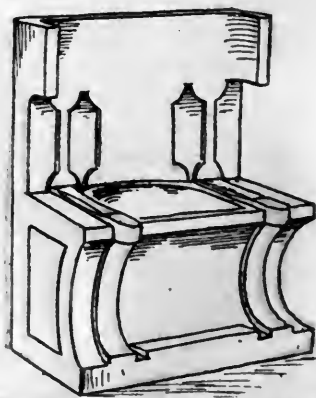
Greek Chair Upholstered with Draped Skin.



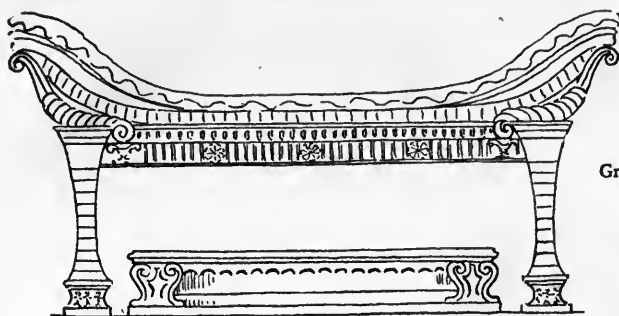
Greek Lady's Chair, from an Antique Vase Painting.



Greek Chair.

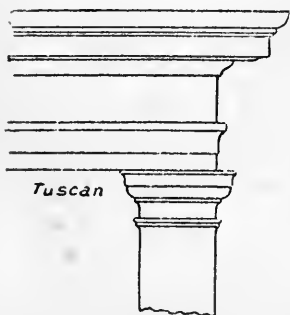
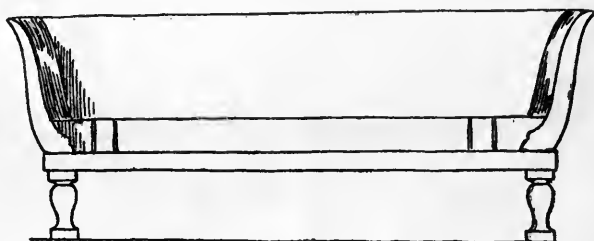


Greek Marble Chair.

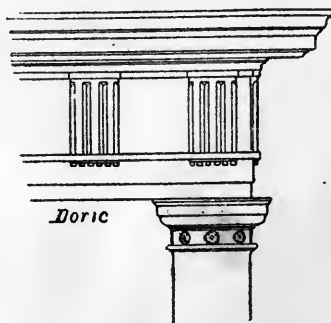


Greek Couch and
Footstool.

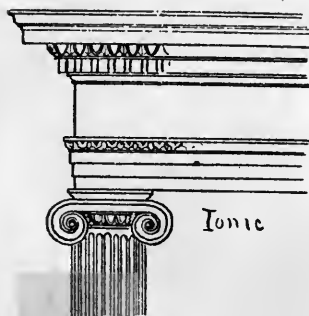
Greek
Settee.



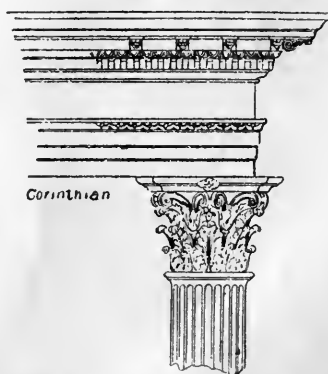
Tuscan



Doric



Ionic



Corinthian

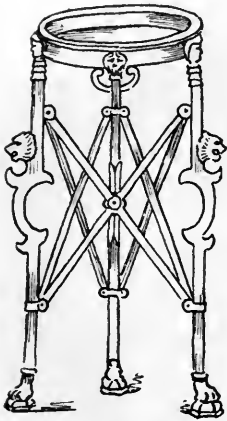


ROMAN

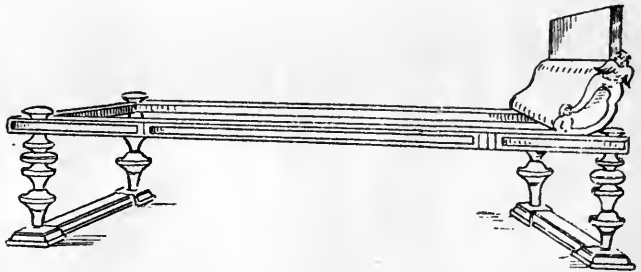
The Roman National Art was developed largely under the guidance of Greek teachers and, consequently, has many similar features, but their work in the Classic Art was much more highly ornamented than the Greek style.

They established the round arch and brought architecture to a high state of development. They adopted the Greek orders, Doric, Ionic, and Corinthian, and added one of their own, called Composite.

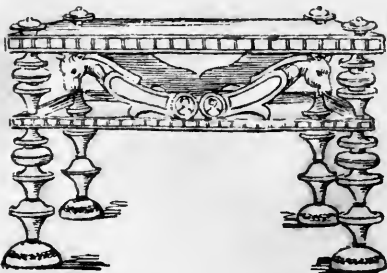
Many specimens of Roman Classic Art were found when the buried cities of Pompeii and Herculaneum were discovered in 1748.



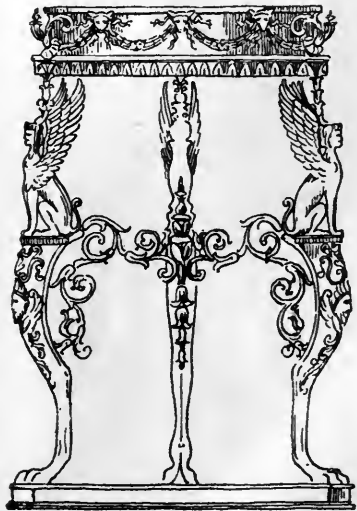
Ancient Roman Bronze Stand, in the British Museum.



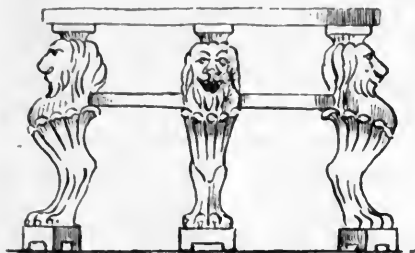
Bronze Couch Frame found at Pompeii, now in Naples Museum.



Bronze Seat found at Pompeii, now in Naples Museum.



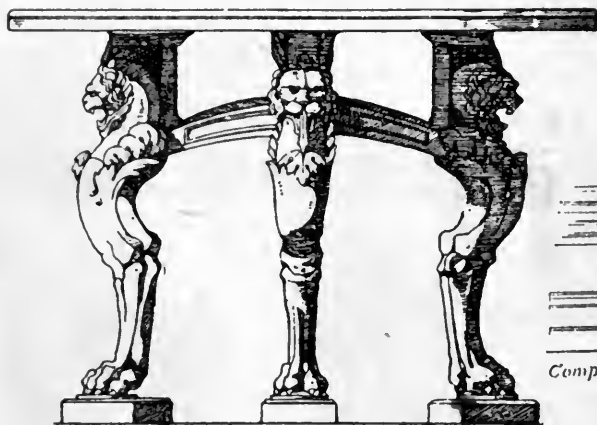
Bronze Stand found at Herculaneum, in Naples Museum.



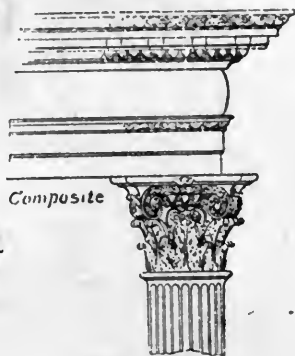
Marble Table found at Pompeii.



Roman Arm Chair, with Sphinx Ornaments.



Roman Marble Table.



Roman Column.

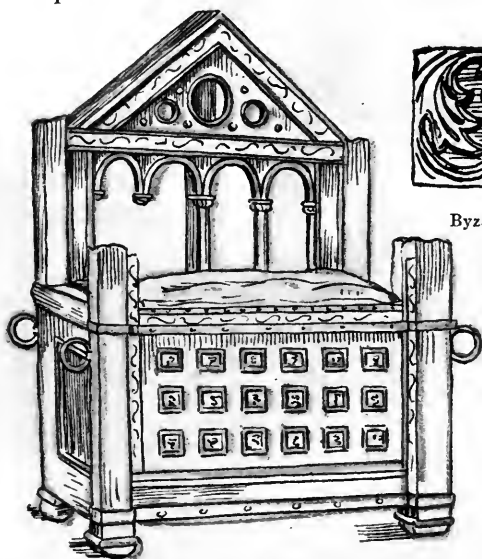


Fragments of Roman Frieze, Showing Character of Carving.



BYZANTINE

During most of the early periods, religion was one of the chief motives for a change in style, and when Christianity became predominant during the Byzantine Empire, ancient classic art was put aside. The old heathen temple and its decorations did not satisfy these early Christians, so they developed a style which is known as Byzantine. One of its chief characteristics was the ornamentation. The peculiar sharp pointed acanthus leaf being used extensively, mosaics and rich decorative effects were also prominent features. Very little furniture was produced. Probably the most interesting piece left is the chair of "St. Peter" in Rome. It was inlaid with ivory and gold, and is one of the oldest pieces of wooden furniture in existence.



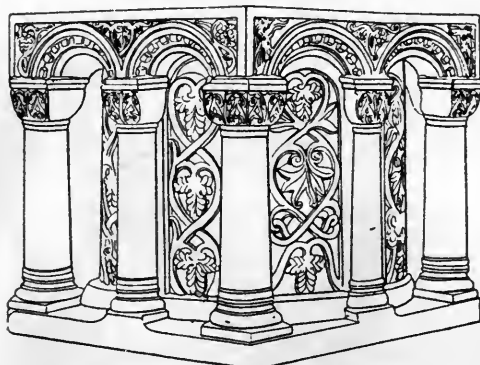
Chair of "St. Peter," Rome.



Byzantine Carving from a Church in Constantinople.



Byzantine Capital from St. Mark, Venice.



Byzantine Baptistry, from a Palace in Venice.

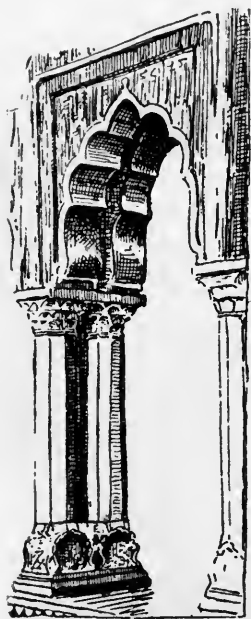


Baptismal Font, from a Church in Venice.

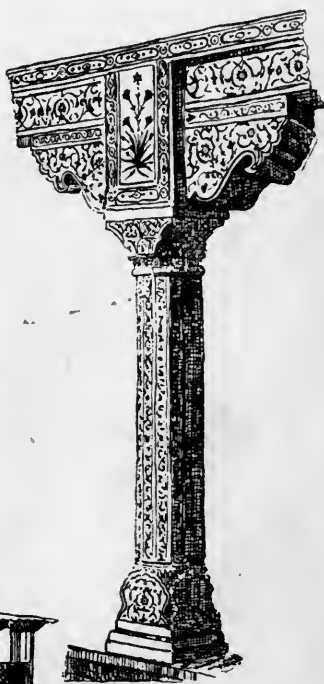


ISLAM OR MOORISH

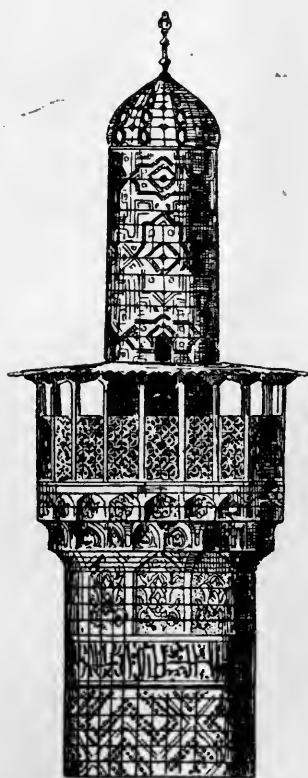
When the Moslem power spread abroad, a new style followed, known as Islam or Moorish. The Moslem religion prohibited the use of human or animal forms in paintings or decorations, so their art was confined to geometric and vegetable ornament. They were very skillful in artistic interlacing and interweaving of arabesque and geometrical ornament and the use of rich and vivid coloring. Their use of the horse-shoe and ogee arch was another characteristic feature of the period. Their work was confined chiefly to mosques and buildings, and not much furniture was produced.



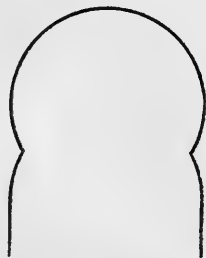
Moorish Arch.



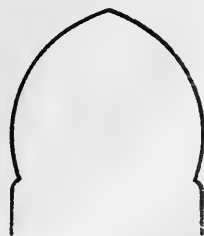
Islam Column.



Minaret of a Mosque.



Horseshoe Arch.



Ogee Arch.



GOTHIC

Gothic first put in an appearance about the year 1200, and quickly spread all over Europe. It was chiefly an architectural style, but its influence is clearly seen in the furniture, which at this period was closely allied to architecture.

The high pointed arch and geometrical forms were characteristic of the style. The trefoil and quatrefoil were the chief motifs used in carving.

Cupboards, chests, tables, beds, and cabinets were the principal pieces of furniture made during this period. The chairs, with the exception of folding stools, were massive and uncomfortable.

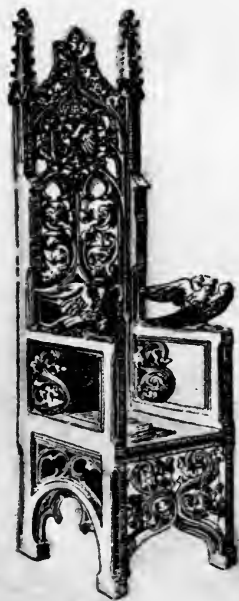
Gothic was predominant for several centuries.



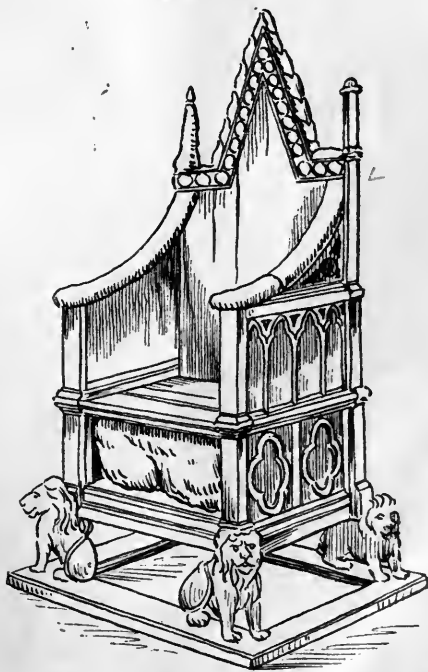
Trefoil.



Quatrefoil.



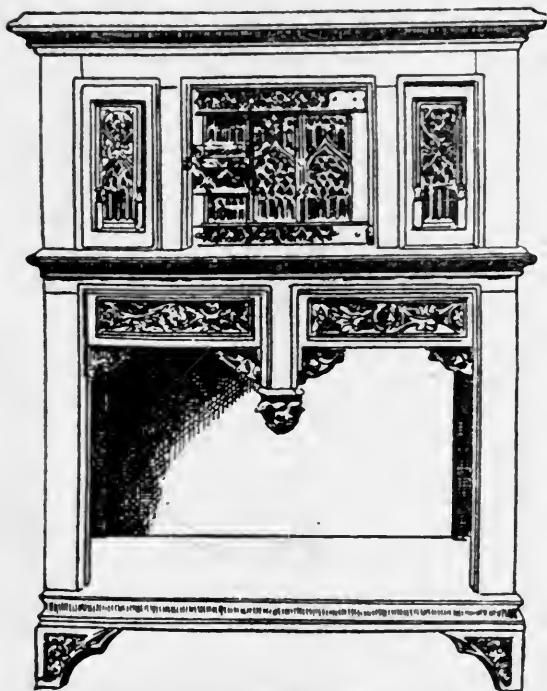
Gothic Arm Chair, Nurnberg.



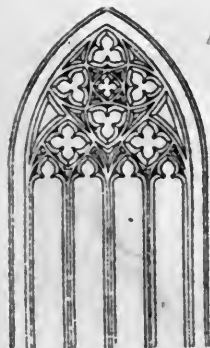
English Coronation Chair in Gothic Style,
Westminster Abbey.



Gothic Stall in the Cluny Museum.



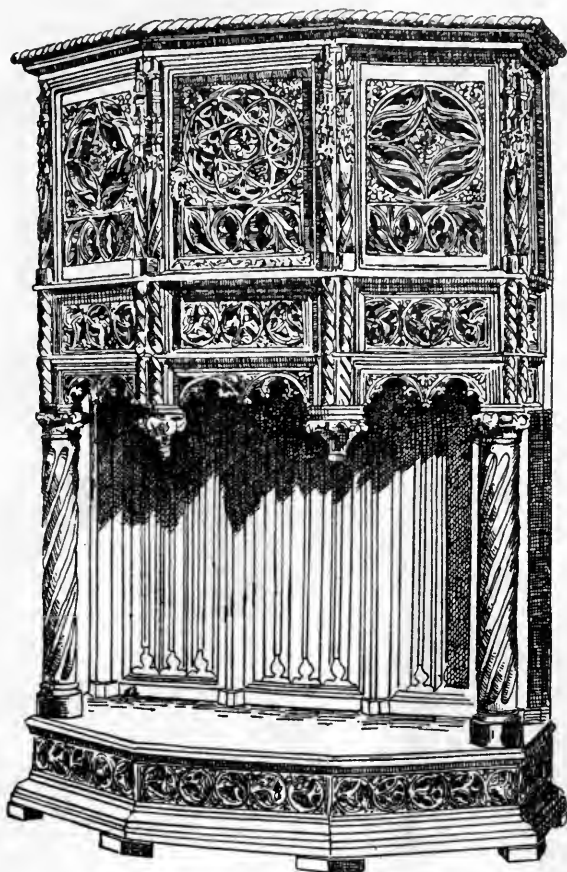
Gothic Credence Cupboard, 15th Century.



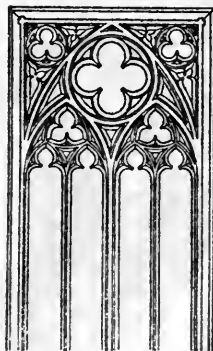
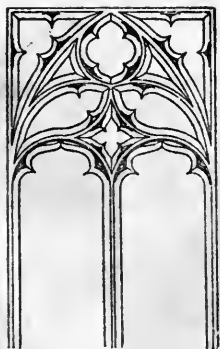
Gothic Window.



Gothic Table, 15th Century.



Gothic Credence Cupboard, 15th Century.



Gothic Windows.



RENAISSANCE STYLES



RENAISSANCE IN ITALY

The Renaissance style originated in Italy about 1443 to 1564 and reached a degree of excellence that has never been equalled elsewhere. It was a revolt from the stiff, formal arrangement of the Gothic and the return of classic principles.

Great artists worked during the Renaissance period in Italy; such men as Titan, Raphael, Palladio and Michael Angelo being identified with the movement. Workman from Italy went to France, England and other countries, and the style spread all over Europe with such changes as the conditions in different countries naturally brought about.

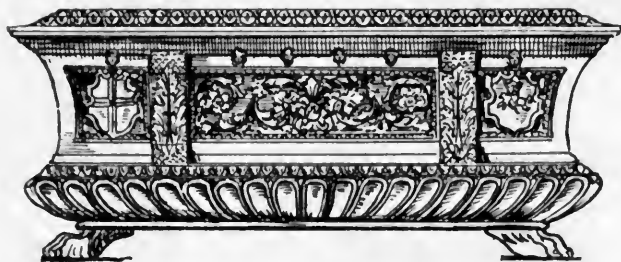
Italian Renaissance was a rich, elegant style, principally for the palace. Very few pieces of middle class furniture have come down to us.

Carving was the principal ornamentation used on furniture and was applied with lavish expense, as was the use of stamped leather and rich velvets.

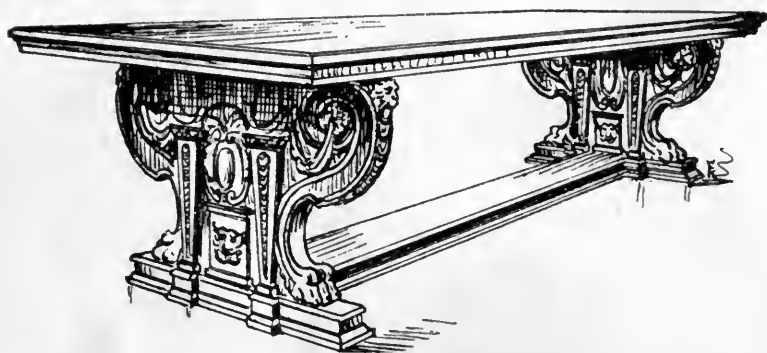
Characteristic features are the acanthus leaf, arabesque scroll, ribbons and flowers, swags of fruit, grotesque human and animal forms.



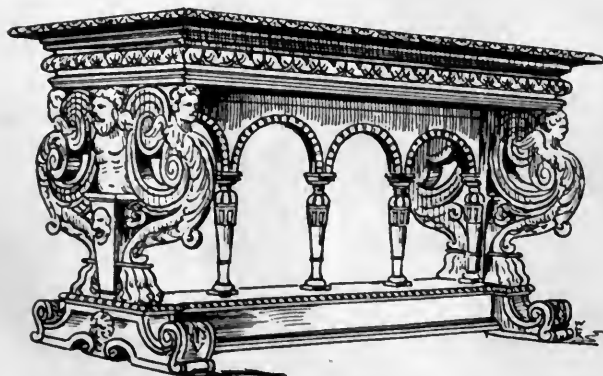
Italian Renaissance Carved Seat, 15th Century.



Italian Renaissance Carved Chest, 16th Century.



Italian Renaissance Table, 15th Century.



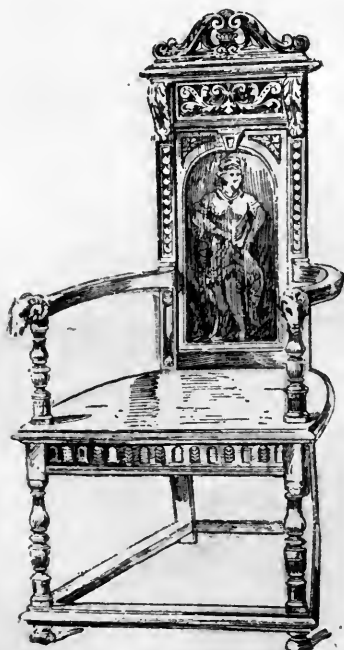
Italian Renaissance Table, 15th Century.



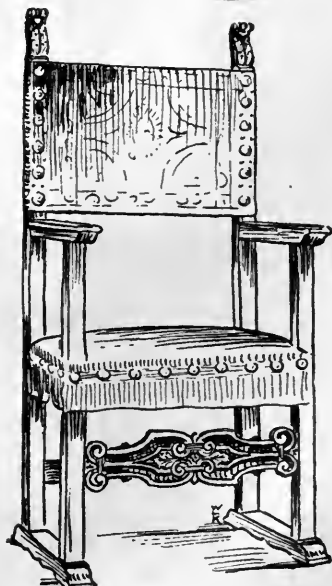
Italian Renaissance Folding Chair,
in South Kensington Museum.



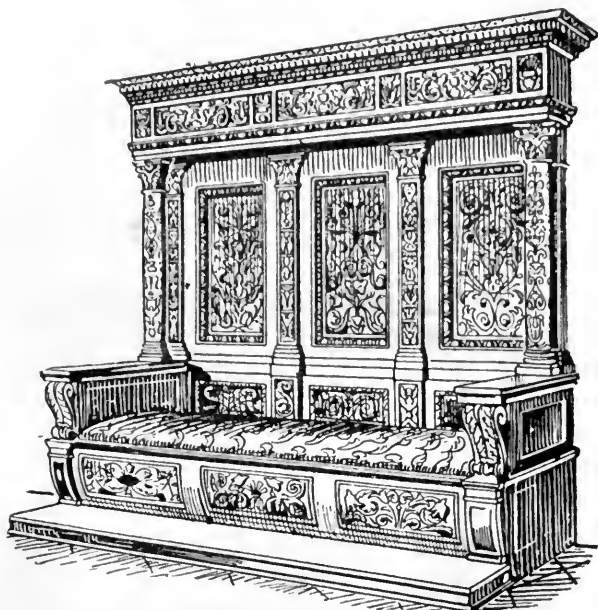
Italian Renaissance Hall
Chair, in South Kensington Museum.



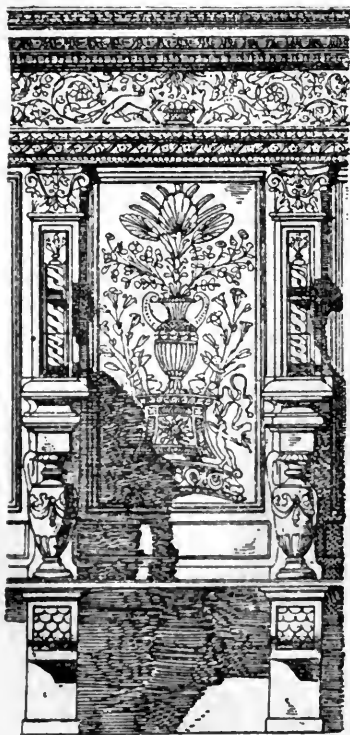
Old Italian Renaissance Chair.



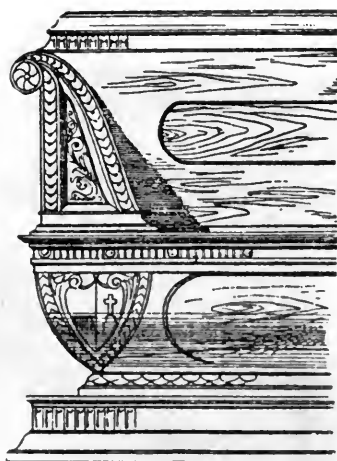
Italian Upholstered Chair, in South
Kensington Museum.



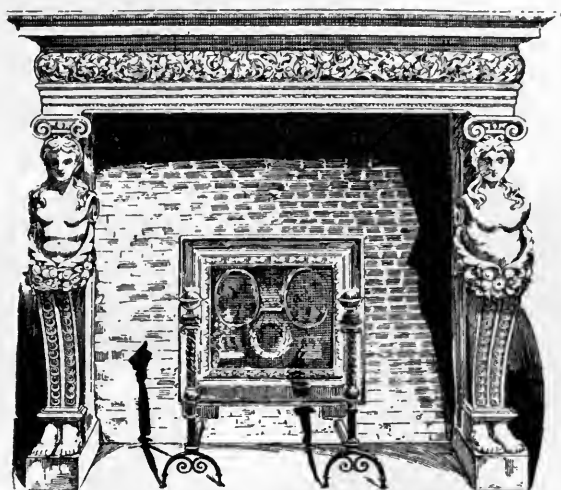
Italian Renaissance Seat, from the De Medici Family.



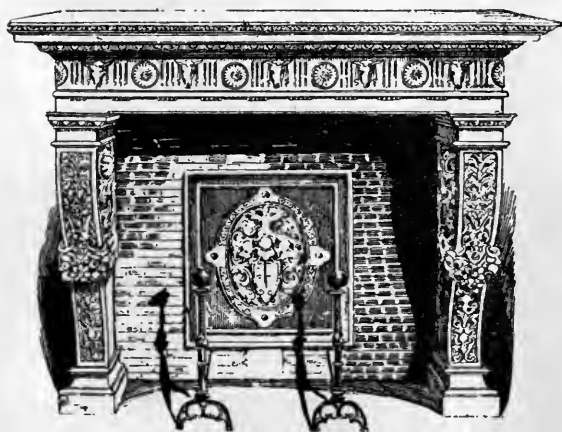
Italian Renaissance Stall, 15th Century.



Italian Renaissance Bench.

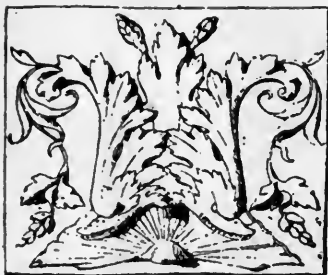


Italian Renaissance Mantels, 15th Century.





Acanthus Scroll.



Dolphins.



Dolphin.



Arabesque.

RENAISSANCE IN FRANCE

The French Renaissance period began during the reign of Francis I. and ran about one hundred years, ending with the formal work of Louis XIV. It followed along lines of the Italian Renaissance but was coarser and heavier in ornamental detail. Much of the work was done by Italian designers, but still it became imbued with the French spirit and developed strong characteristics of its own. By this time the Renaissance movement had developed furniture to where special study was given this branch of designing. The early French Renaissance shows considerable intermingling with the Gothic which was more firmly rooted than in Italy.

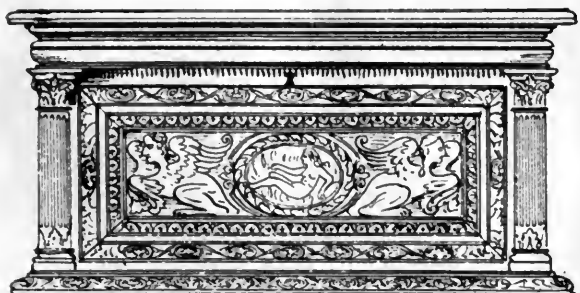
Characteristic features are the arabesque, shields, scrolls, half figures, animal forms, cartouch, shell curved pediments, and twisted columns.



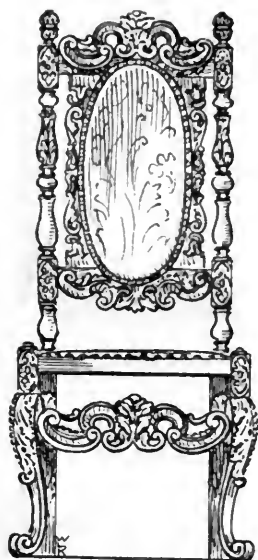
French Renaissance Mantel.



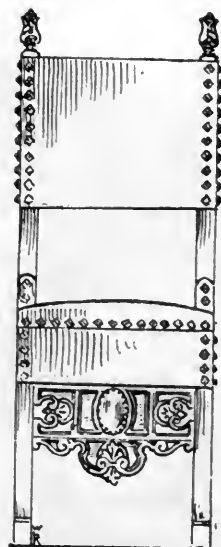
French Renaissance Cabinet, 16th Century.



French Renaissance Chest, 16th Century.



French Renaissance Chair, 17th Century.



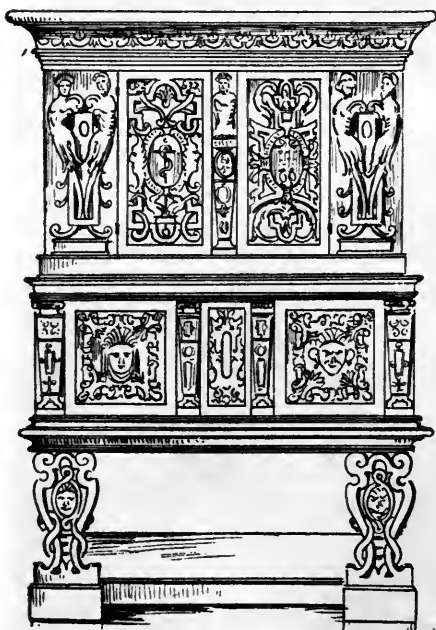
French Renaissance Chair, 16th Century.



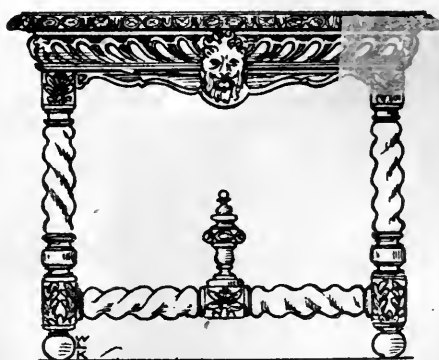
French Renaissance Chair,
late 16th Century.



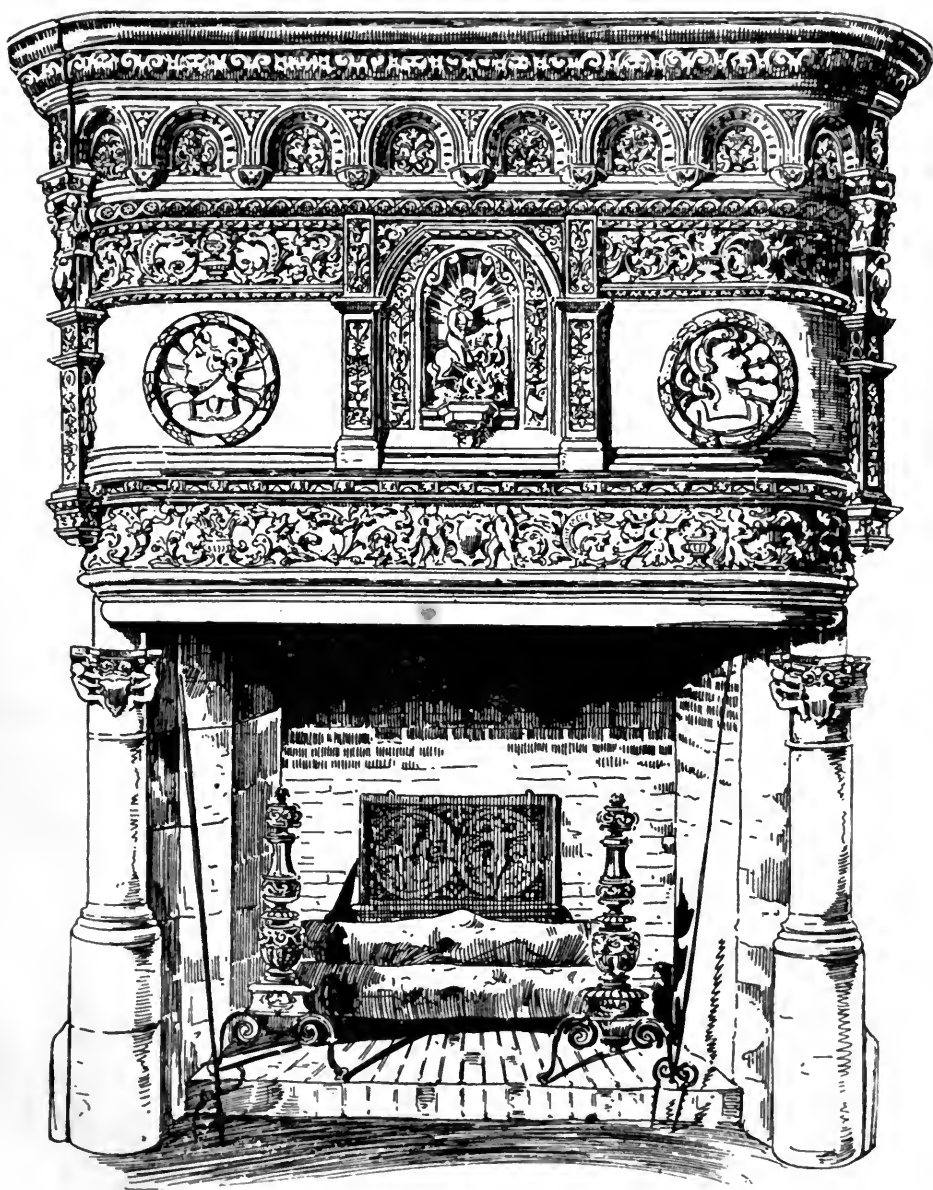
French Renaissance Bed, 16th Century.
Cluny Museum, Paris.



French Renaissance Henry III. Cabinet,
in South Kensington Museum.



French Renaissance Table,
16th Century.



Fine Old French Renaissance Mantel.

LOUIS
PERIOD STYLES
IN
FRANCE



LOUIS QUATORZE (XIV.)

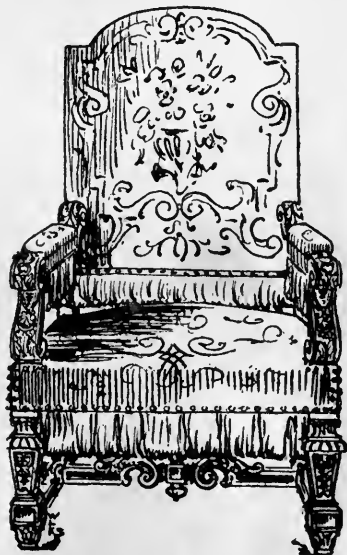
The Louis XIV. marked the end of the Renaissance period in France and the beginning of a series of distinct period furniture styles.

The Renaissance style had gradually undergone changes until under the patronage of Louis XIV. it developed into what was probably the most magnificent of the French period styles. It was an age of courtly splendor and grandeur; of rich, massive furniture, well suited to the palace and salon and where it is used today for large, richly furnished rooms.

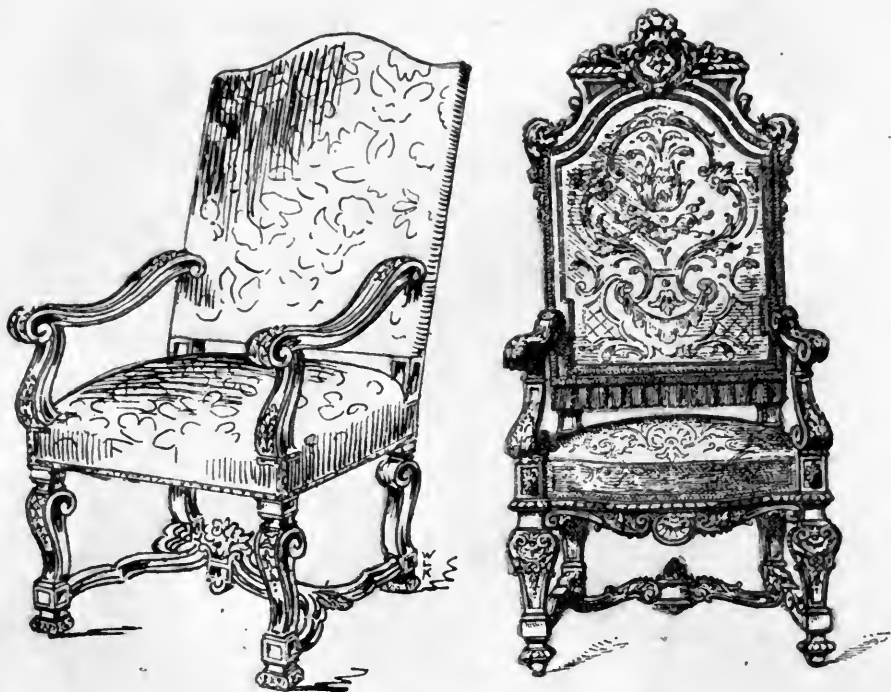
One of the notable features was the work of Andre Charles Boule. He was the King's cabinet-maker and was one of the greatest of the ebinistes (workers in ebony), inlaying this wood with tortoise shell, brass and other metals until the whole resembled a brilliant mosaic. He further decorated his work with chiseled mounts of ormolu and bronze, carved and gilt ornaments.

Marble and granite were used for table and console tops, and fine tapestries for upholstering; all combining to create a style in perfect harmony with the pomp and glittering splendor of the age.

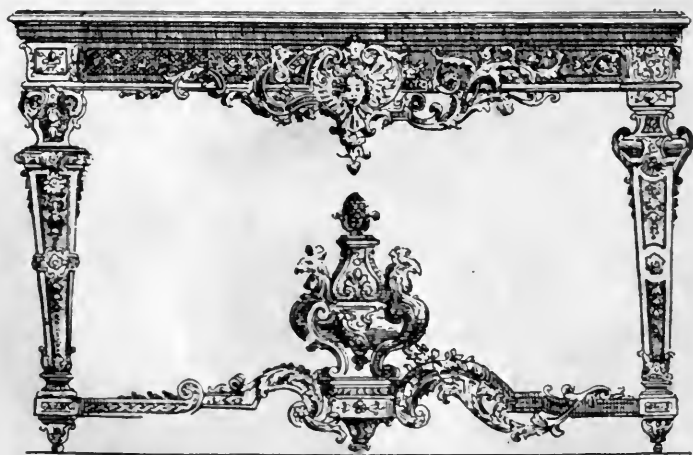
Characteristic features of the style: Well-balanced barocco ornament, cupids, shell, mask, satire, ramshead and the acanthus leaf.



Louis XIV. Chair Upholstered
in Tapestry.



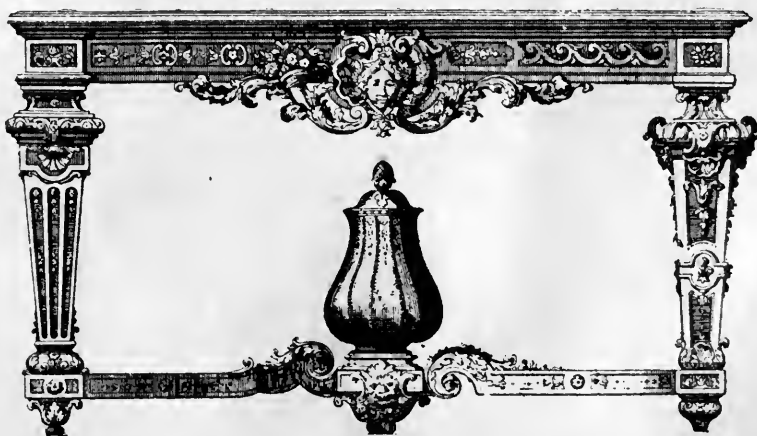
Louis XIV. Arm Chairs Upholstered in Tapestries.



From an old design of a Louis XIV. Table.



Mirror Frame and Clock Cases,
Louis XIV. Style.



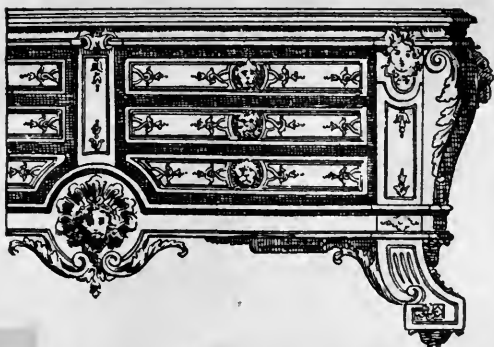
Louis XIV. Table, from an Early 18th Century Design.



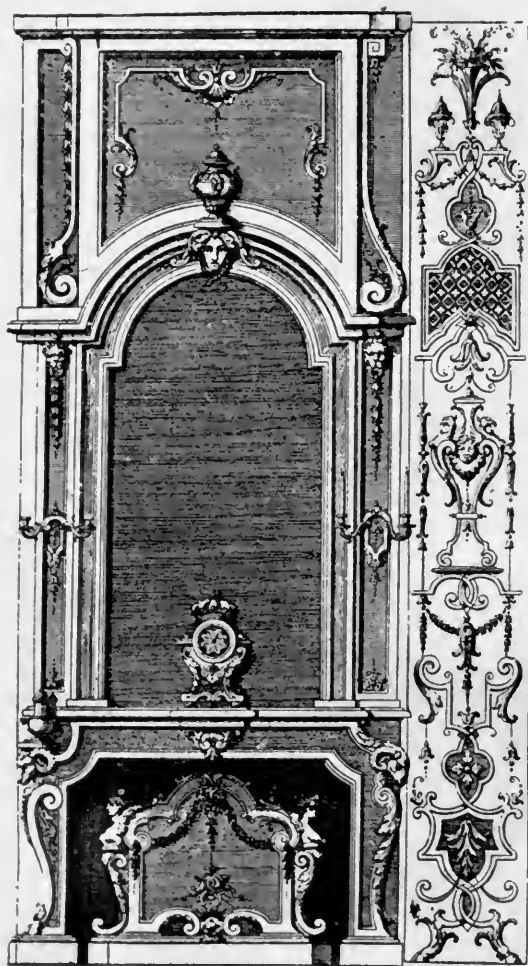
Louis XIV. Boule Cabinet.



Louis XIV. Marriage Coffin and Cabinet, by
Andre Charles Boulle.



Louis XIV. Commode.



Design of Louis XIV. Mantel and
Wall Decorations.

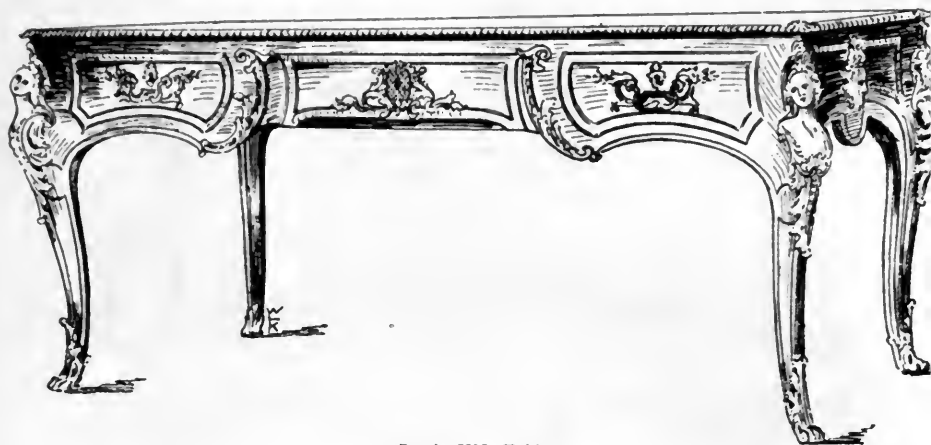
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LOUIS QUINZE (XV.)

Louis XV. was distinctly a rococo style—straight lines were avoided whenever possible. The barocco type of ornament of the Louis XIV. style was a heavier and well-balanced type, while the rococo ran in all directions, regardless of structural features. It was a succession of broken curves, shell ornament, wreaths, flowers, etc., etc., designed for an age of frivolousness, licentiousness and excessive luxury. Ornamentation was carried to the extreme in fantastic combinations—a style principally suited to the boudoir or parlor. An important feature of the period was the use of lacquer, known as Vernis Martin, the name of the inventor. Gilt carvings, marquetry, painting and ormolu mounts covered everything—plain surfaces were avoided whenever possible. From the point of fine workmanship, furniture of this period has never been surpassed.

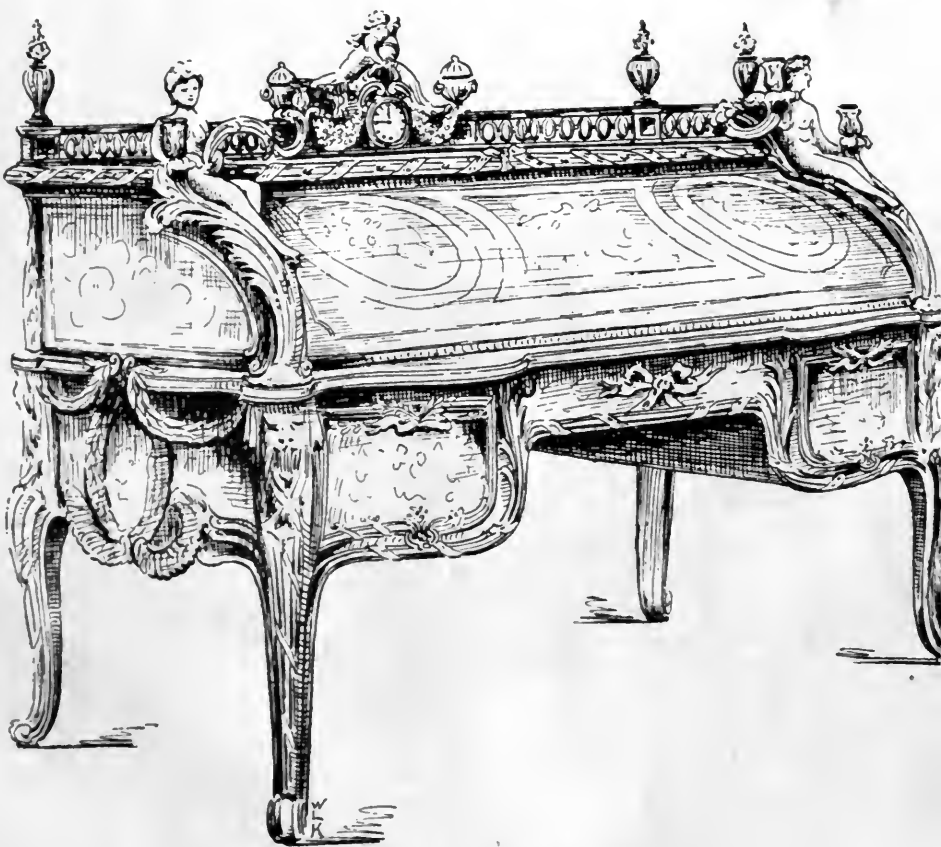
Characteristic features are: The cabriole leg, extreme rococo, curled endive leaf, shell and twisted scroll ornament.



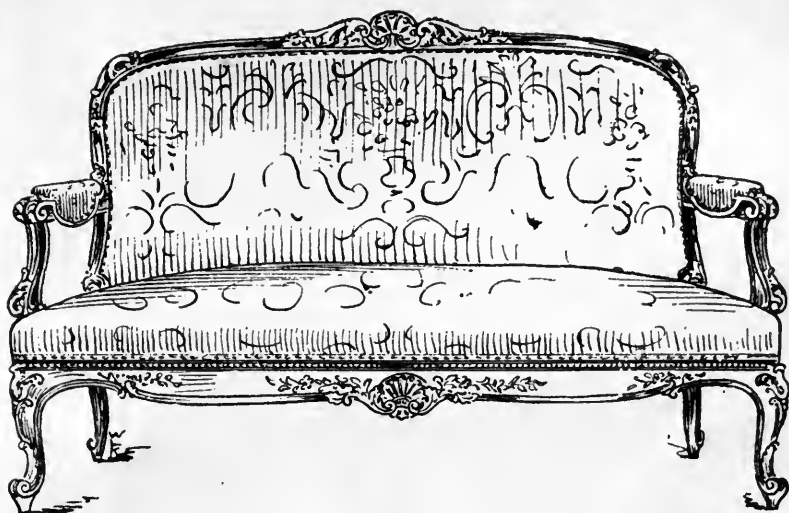
Louis XV. Bureau.



Louis XV. Table.



Desk owned by the French King, Louis XV.
Elaborately Decorated with Marquetric and Chased Ormolu Mounts.



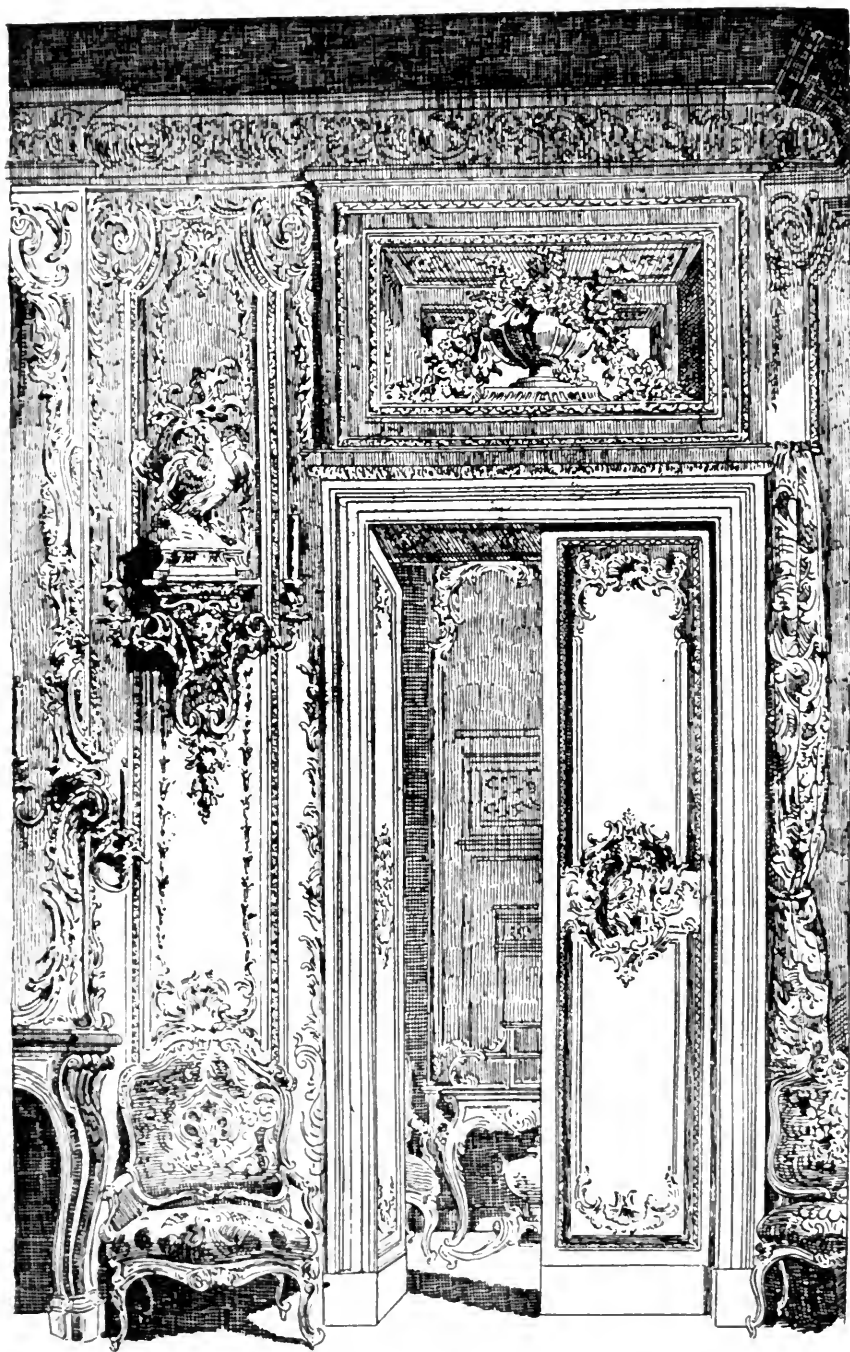
Louis XV. Settee.



Louis XV. Chair.



Louis XV. Commode, decorated in Vernis Martin and with Ormolu Mounts.



Interior Showing Elaborate Rococo Ornamentation of the Louis XV. Period.

LOUIS SEIZE (XVI.)

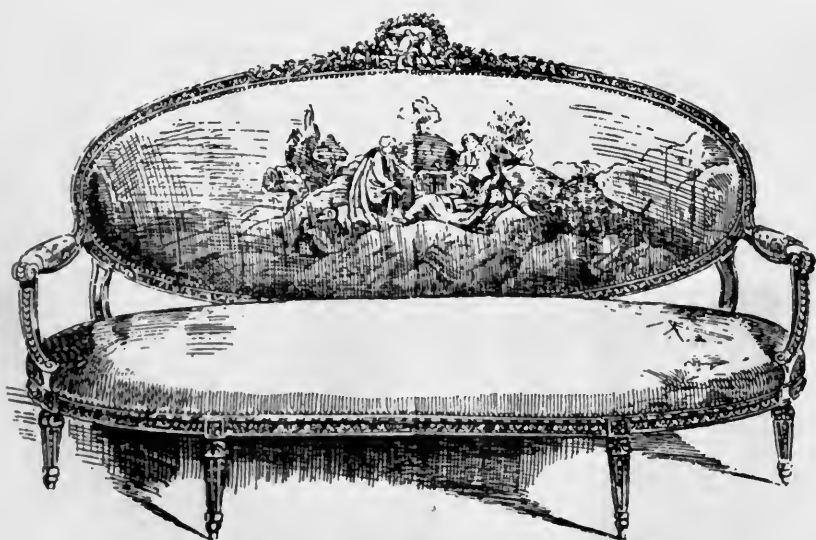
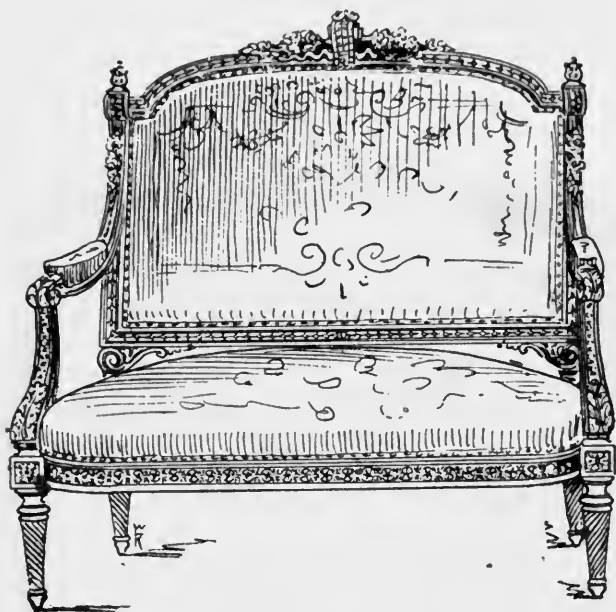
The Louis XVI. style was a return to classical principles. While Louis XV. was all curves, Louis XVI. was characterized by straight lines and simplicity in construction and is easily distinguished from the former for that reason.

To the refined taste of Queen Marie Antoinette is given a great deal of credit for the existence of this style. It was also greatly influenced by the discoveries of antique classic ornament at Herculaneum and Pompeii. The straight leg was nearly always used—turned, tapered, fluted or twisted. Gilding, carving, marquetry, Vernis Martin, ormolu mounts were all used in decorations, but in a refined artistic manner.

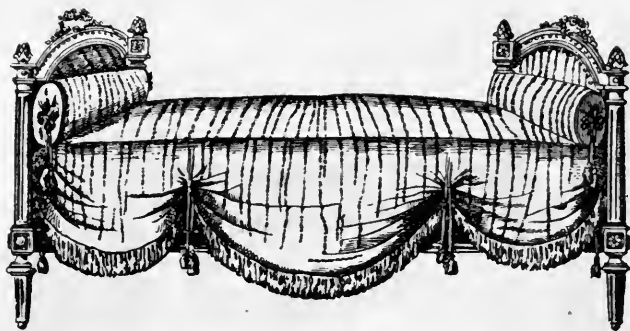
Characteristic features are: The fluted column, oak and laurel leaf, wreaths, the Greek band and other classical emblems.



Louis XVI. Table.



Louis XVI. Tapestry-back Settees, from 18th Century Examples.



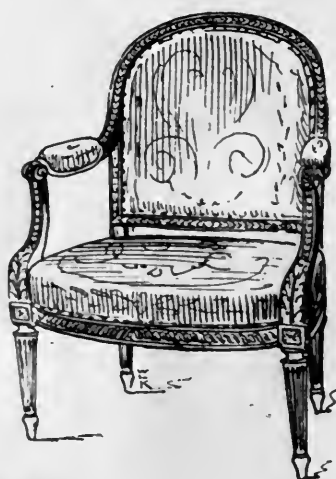
Louis XVI. Bed.



Louis XVI. Sofa.



Winged Arm Chair, Louis XVI.



Louis XVI. Arm Chairs.

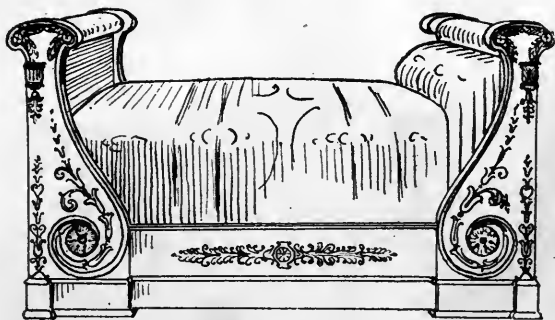


EMPIRE

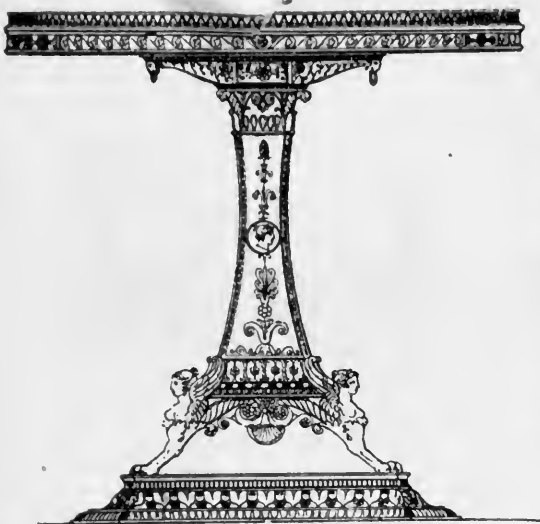
This style was developed during the reign of Napoleon, and the letter N was found everywhere in the decoration of the period. The style was a revival of Greek, Roman and Egyptian motifs. Marquetry and carving were discarded and plain surfaces were decorated with brass and ormolu mounts of antique emblems.

Mahogany was the principal wood employed and considerable veneering was used.

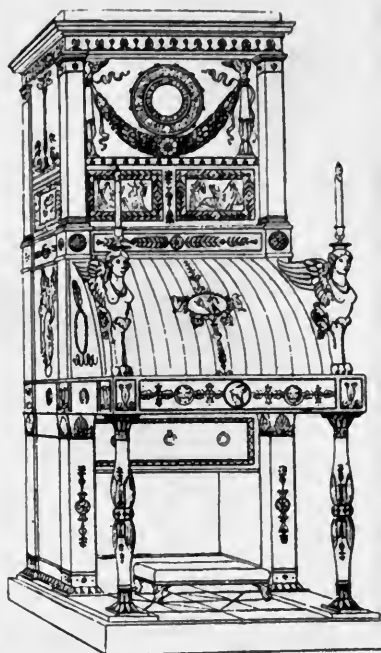
Characteristic features: The wreath, torch, Sphinx, Greek band, honeysuckle, Roman eagle, columns and scroll supports.



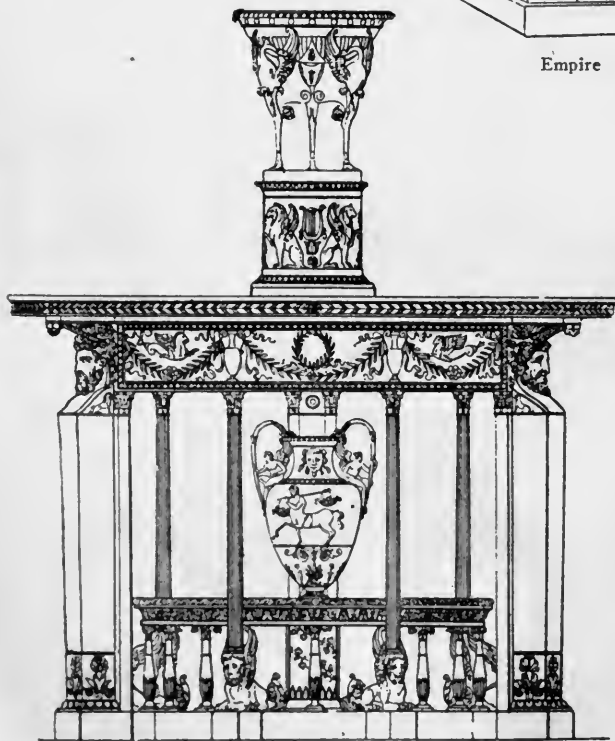
Napoleon's Bed at the Grand
Trianon, Versailles.



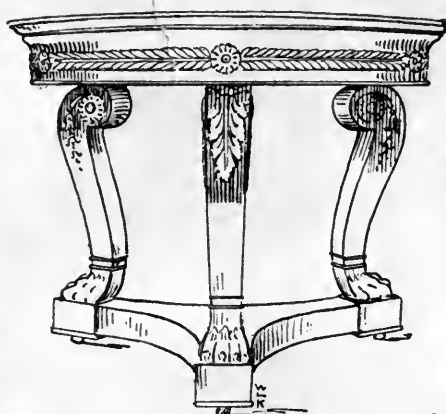
Empire Table.



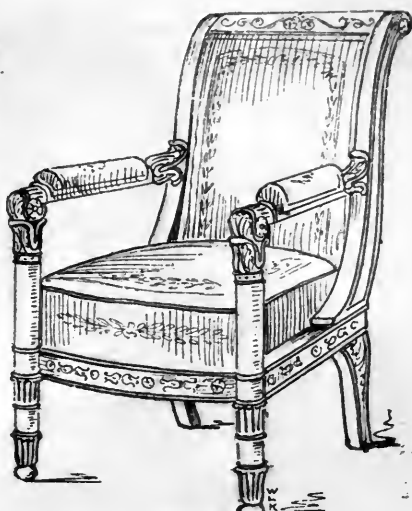
Empire Secretary.



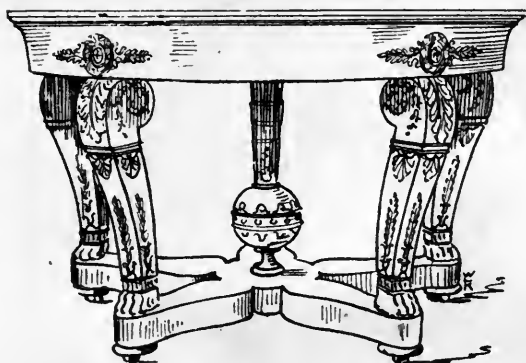
Empire Table.



Empire Table.



Empire Chair.



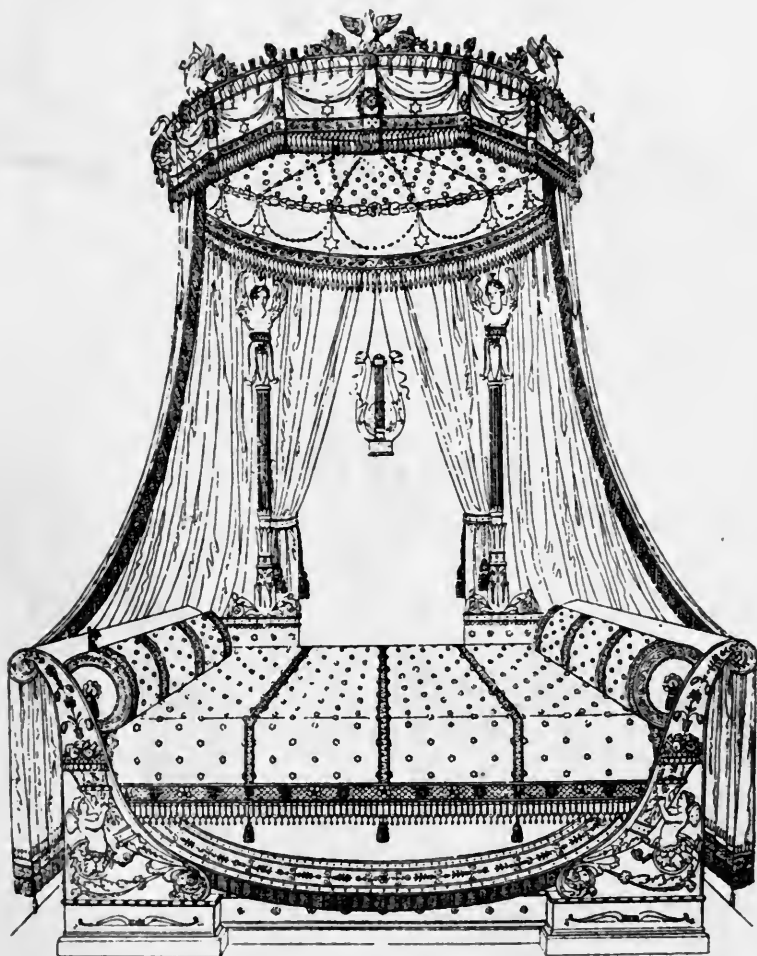
Large Empire Table.



Empire Chair.



Empire Wreaths.



Empire- Bed of Madame Du Barry, Paris.

ENGLISH STYLES



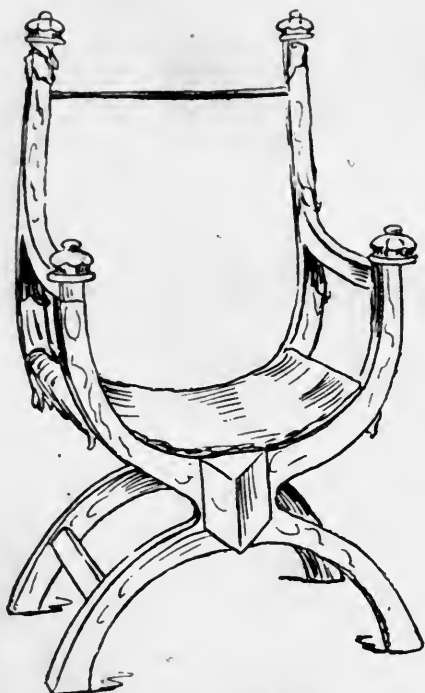
EARLY ENGLISH RENAISSANCE (Tudor)

The early Renaissance in England was a mixture of classic and Gothic detail crudely drawn and developed into what is known as the Tudor style under the first four Sovereigns of the House of Tudor, but more especially Henry VIII. He gave encouragement to the revival and brought Italian artists and artisans to England, who left work that had its influence on the English designer. As in the Gothic days, furniture still closely followed architecture and was still heavy, cumbersome and uncomfortable. The fire-place was the most elaborate piece of work in the house during all of the early English Renaissance periods.

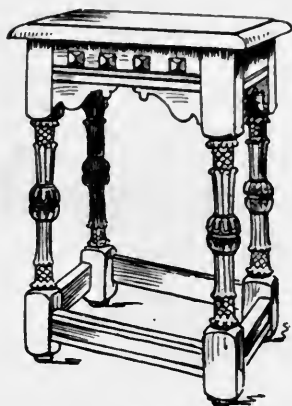
Characteristics are: A mingling of Italian and Gothic detail, heavy turnings, the Tudor rose and other types of round carved panels.



Tudor Oak Game Table, about 1535.



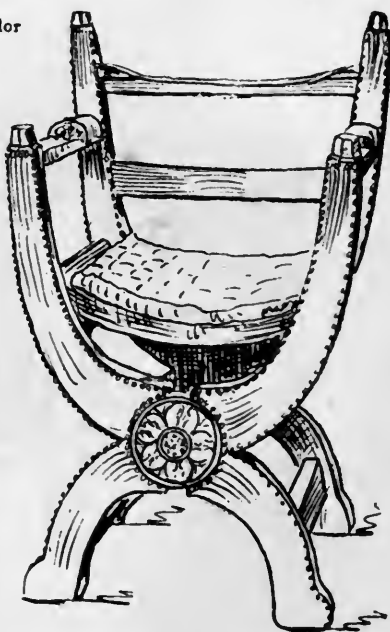
Remains of one of the oldest pieces of Tudor English Upholstered Furniture known, about 1530.



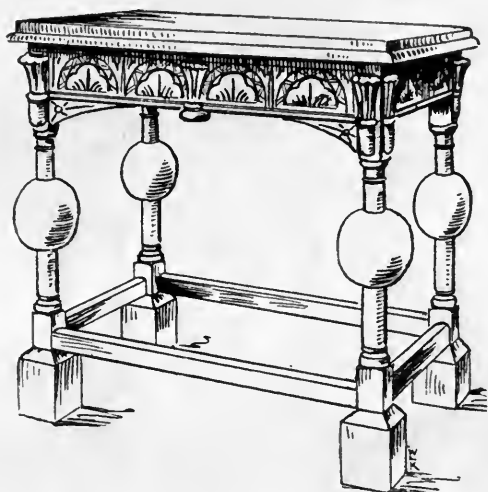
Tudor Oak Stool, about 1540.



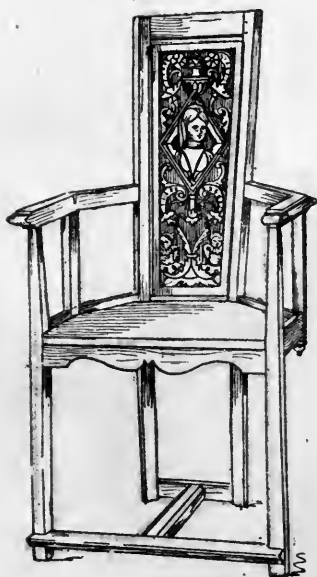
Tudor Stool, showing Round Carved Panels of the Period, about 1530.



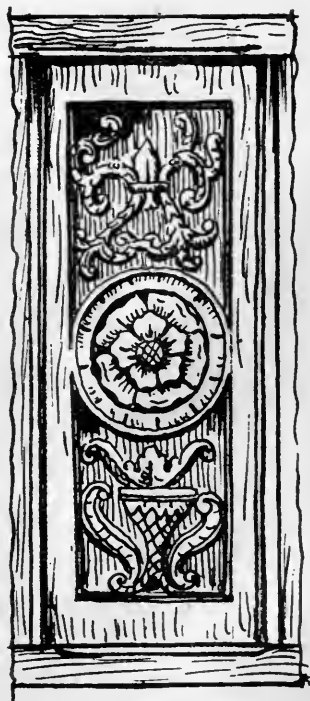
Tudor Oak Chair in Winchester Cathedral. Used on the occasion of the marriage of Mary Tudor with Philip.



Tudor Table, Henry XIII., known as the
Melon Bulb Table.



Tudor Chair, about 1535.



Carved Panel Showing
Tudor Rose.



ELIZABETHAN

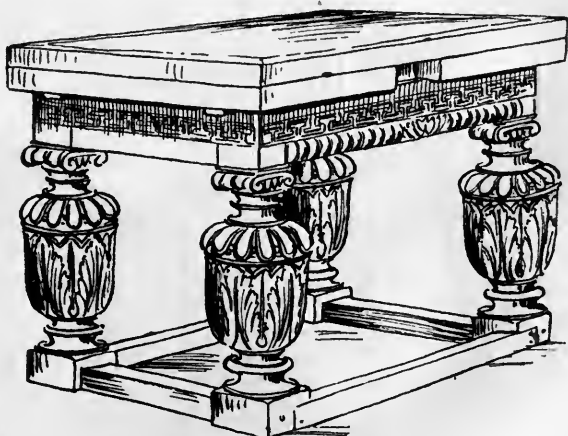
Queen Elizabeth was the last sovereign of the House of Tudor and the architecture and furniture made during her reign is known as Elizabethan. The Renaissance movement was gradually making a change in the furniture of England.

The workmen brought over from Italy, where the new style had made its greatest progress, were imitated by the native artisans, but not with the skill and delicacy of ornament that characterized the Italian work. However, they developed a sturdy, substantial style that was particularly suited to oak. The furniture was of a heavy, massive construction with showy facades, fluted and carved columns, on which a crude Ionic cap was often used. Carving was coarse and flat, a characteristic feature being the interwoven strap work; some inlaying was also done.

The furniture of the period consisted mainly of chests, cabinets, cupboards, massive canopy beds and chairs of a stiff and cumbersome nature with wood or cane seats. Upholstering had not yet come into vogue to any great extent, loose cushions being used instead.

Rooms were usually furnished with paneled wainscoting, beamed or moulded ceilings.

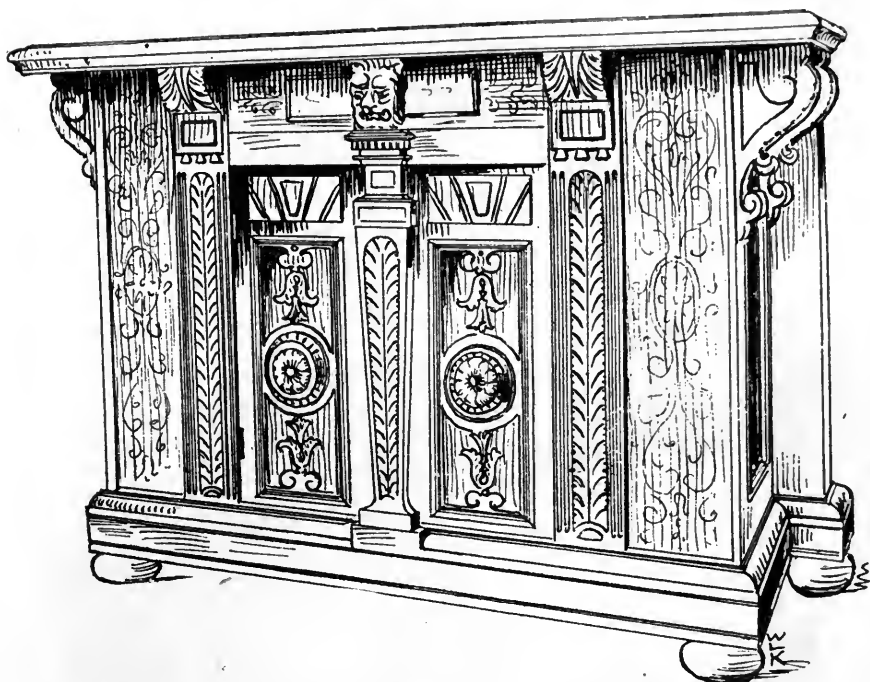
Characteristics of the style: Heavy bulbous legs, turned or square, interwoven strap work, heavy mouldings and carved panels of a coarse Renaissance style.



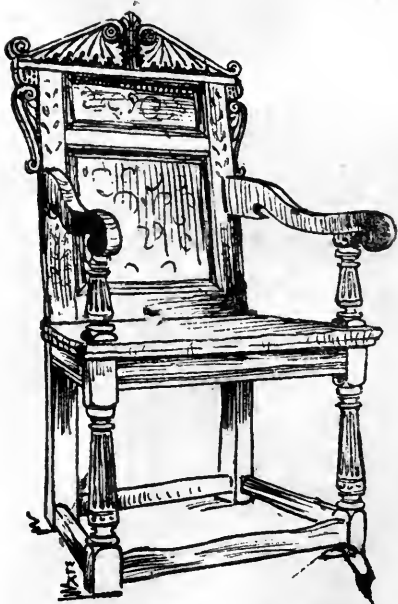
Late Elizabethan Draw Table.



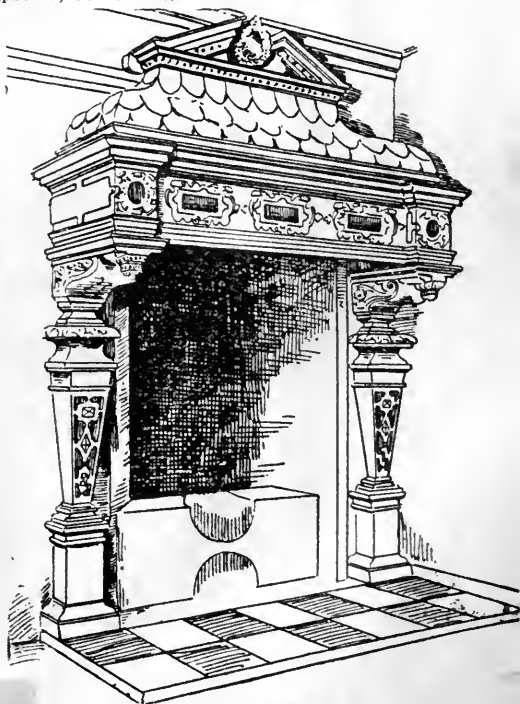
Elizabethan Bed of Oliver Cromwell.



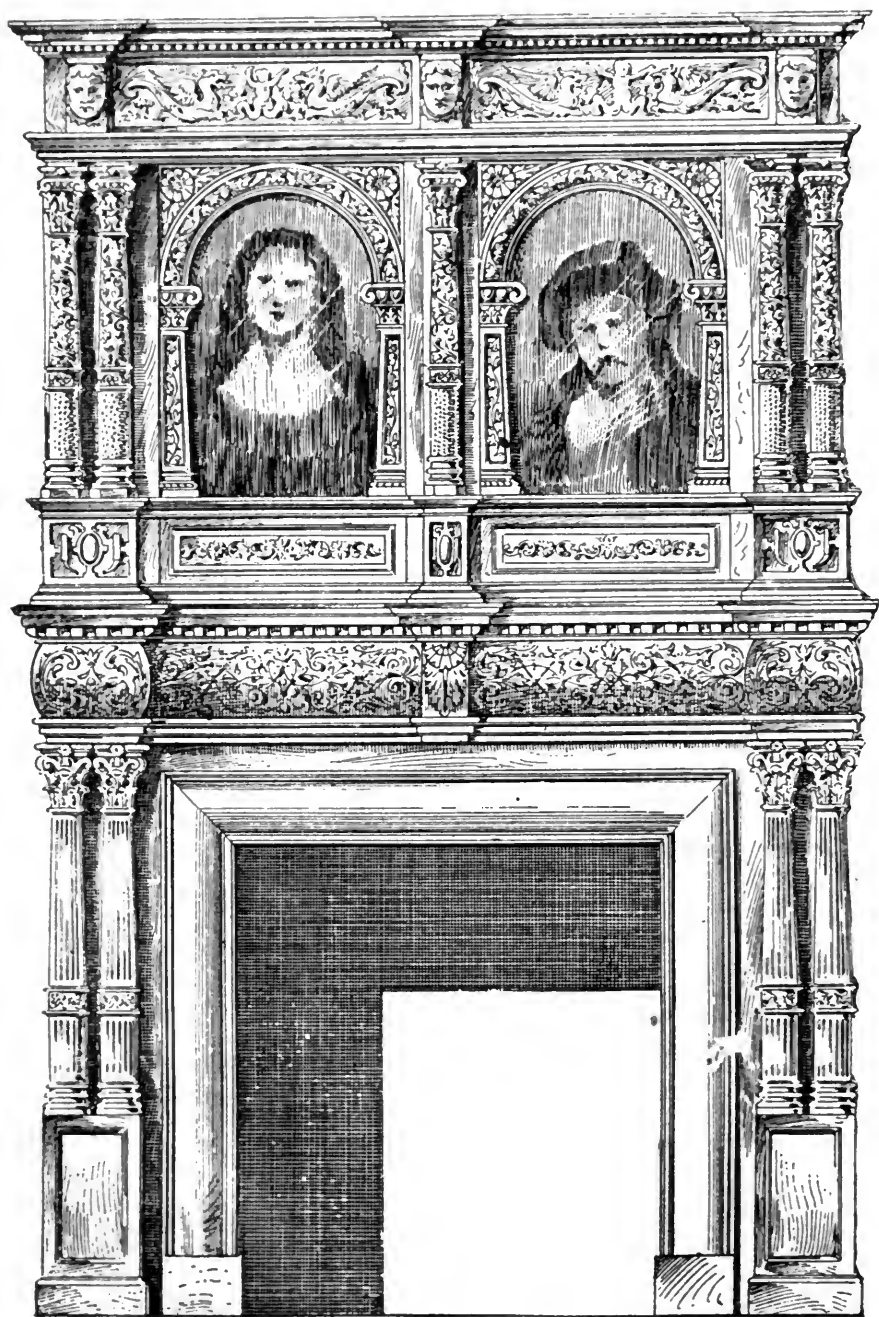
Elizabethan Cupboard, about 1570.



Elizabethan Wood Seat Chair.
Inlaid and Carved, 16th Century.



Elizabethan Mantel.



Elizabethan Mantel, 16th Century.

JACOBEBAN

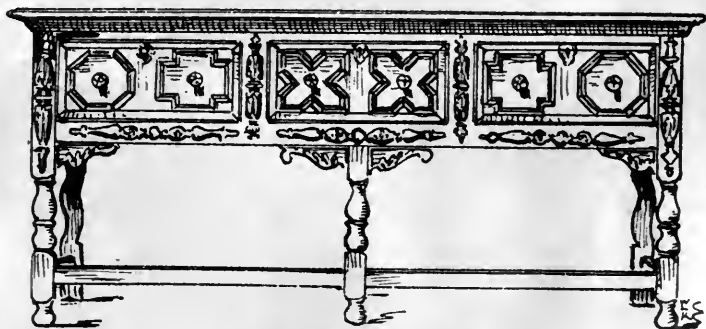
There is no distinct line of demarcation between the late Elizabethan and early Jacobean. The same style of ornamentation was used for some time, but there was a gradual change from the heavy and somewhat over-ornamented Elizabethan to severer forms and less ornament. Some of the later work became quite plain—rectangular, square, diamond and L-shaped moulded panels were much used. Turned legs and supports became popular. Most of the carving was cut into the solid wood instead of the raised or applied kind. Inlaying was also used in a limited way.

Chairs with cane backs and seats were popular and of a much lighter design than the Elizabethan. Upholstering was used on some of the plainer styles of chairs and settees.

The Jacobean was contemporaneous with the Flemish style and was considerably influenced by it.

Elizabethan, Jacobean and Flemish styles can be used together in perfect harmony in furnishing a room. Oak was the wood of the period. By referring to the chronological table, it will be seen that the Jacobean period covered the reign of several monarchs and certain types of the period are sometimes referred to as James I., Charles II., etc., according to whose reign they were designed under.

Characteristics of the styles: Panelling, moulding, turned and spiral legs, flat or cut-in carving and a straight line style of construction.



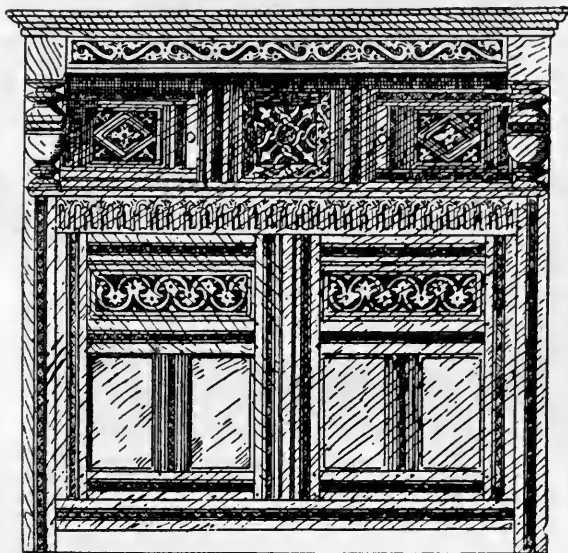
Early Type of Jacobean Sideboard, South Kensington Museum, London.



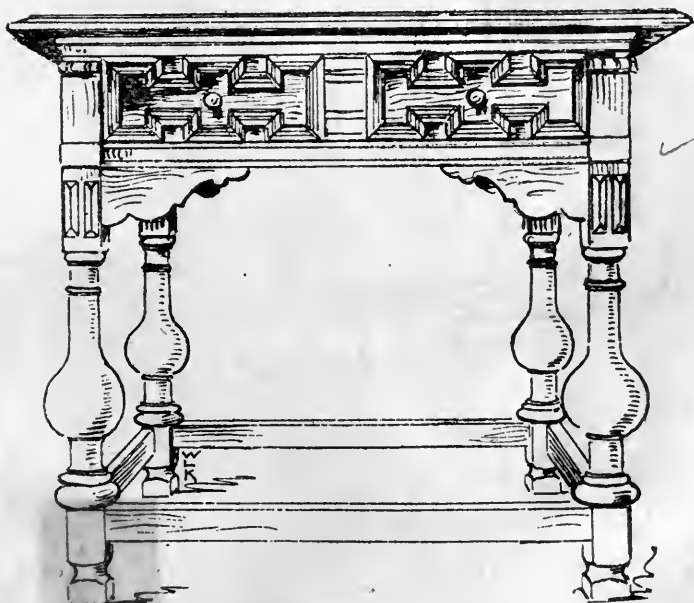
Jacobean, an early example of the Court Cupboard, dated 1606.



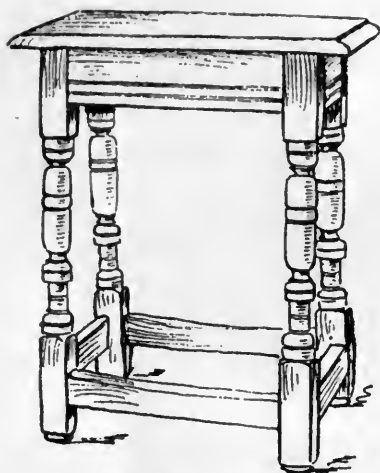
An Example of Late Jacobean Work.



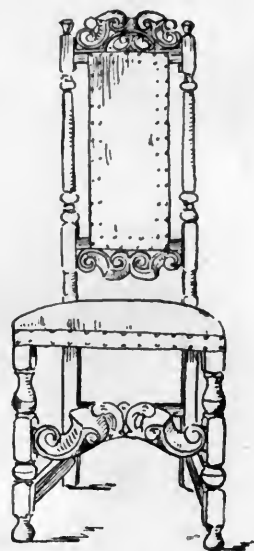
Old Jacobean Sideboard.



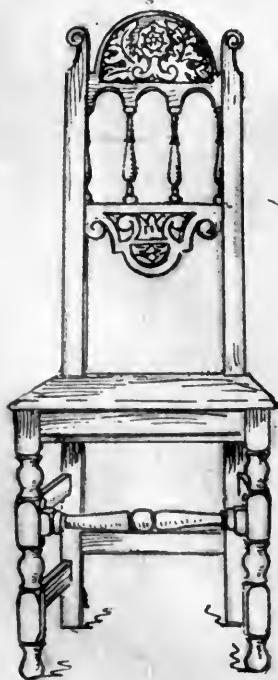
Jacobean Table, about 1680.



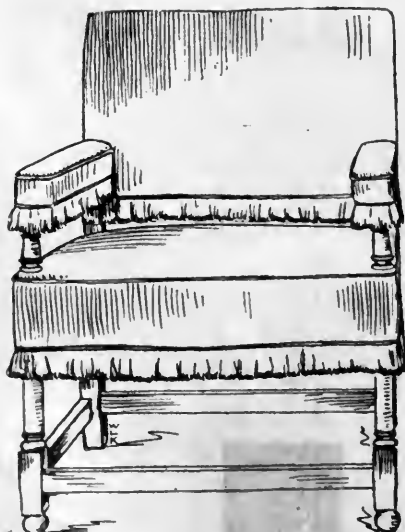
Jacobean Stool, 1640.



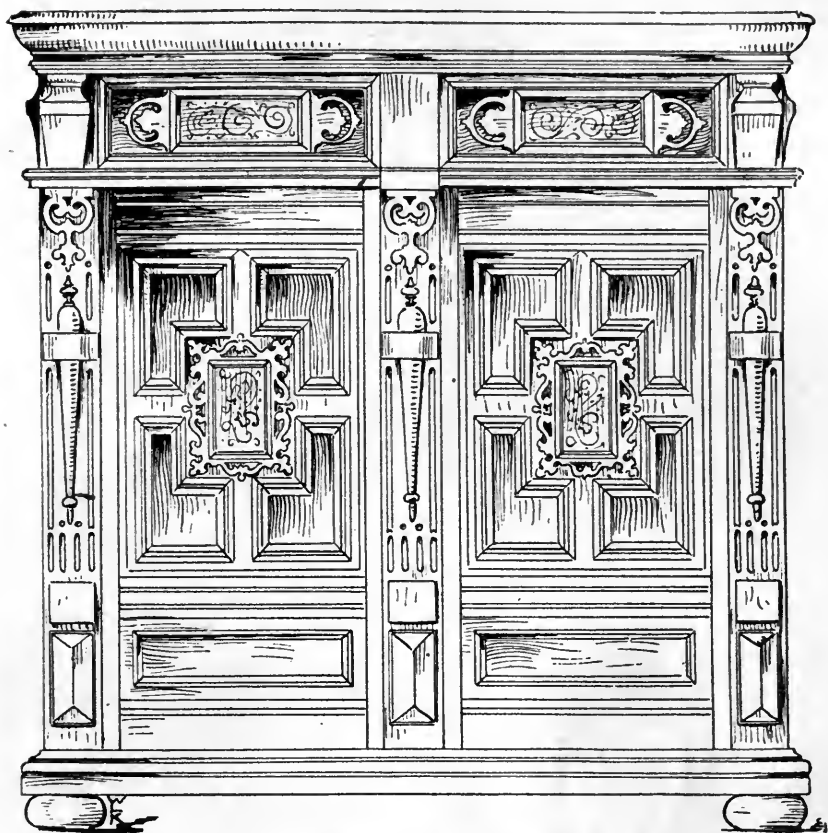
Jacobean, late 17th Century.
South Kensington Museum.



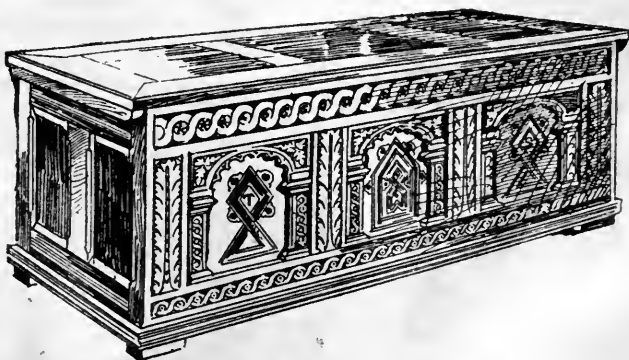
Jacobean Wood Seat Chair,
about 1655.



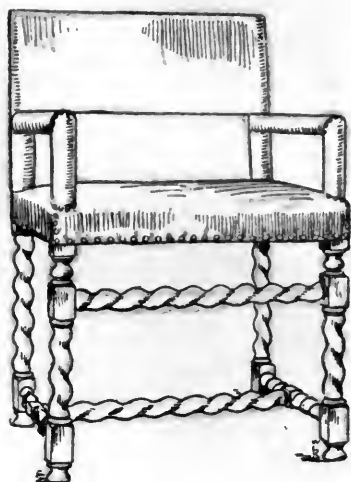
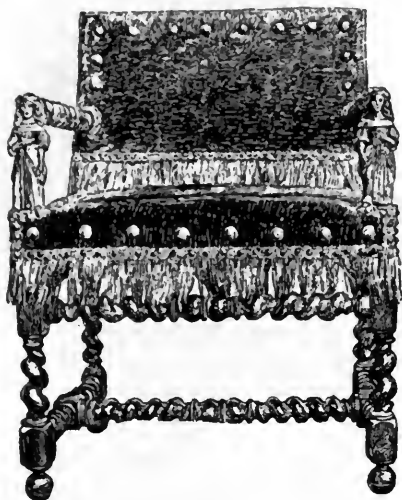
Jacobean Upholstered Chair,
about 1614.



Jacobean Cabinet, about 1630.



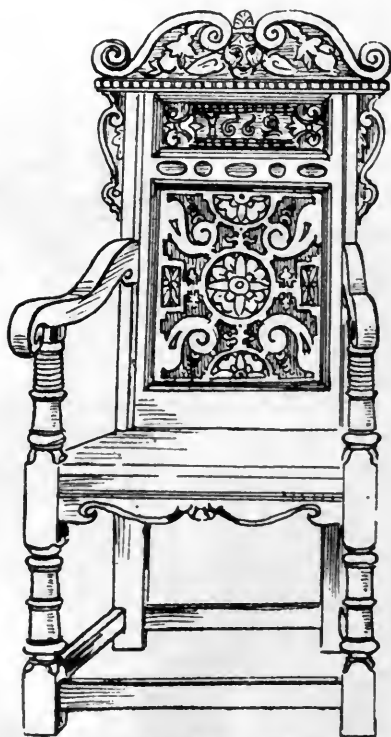
Old Jacobean Carved Chest.



Jacobean Upholstered Chairs of the Cromwellian Period.



Jacobean Chair with Inlaid Back.



Jacobean Carved Chair,
Dated 1682.

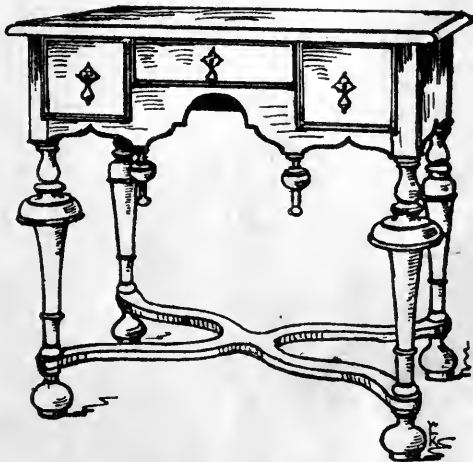
WILLIAM AND MARY

With the ascension of Mary and her Dutch husband, William of Orange, to the English throne, Dutch influences prevailed. Many of the court attaches were Dutch and brought much of their furniture with them. English workmen copied these patterns with such changes as their taste suggested and a new style was gradually developed which became known as William and Mary.

General simplicity of ornament prevailed, veneering came into style and Dutch inlaying was popular.

The William and Mary type was really the beginning of Queen Anne style but had some distinct features which entitled it to a place of its own. Oak and walnut were the principal woods used.

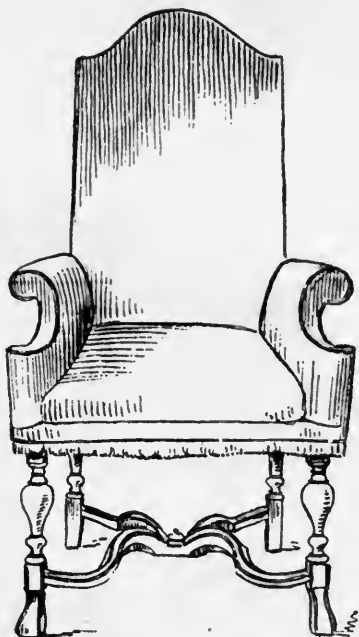
Characteristic features of the style are: Turned legs, curved under-framing and arched tops to cabinets and frames.



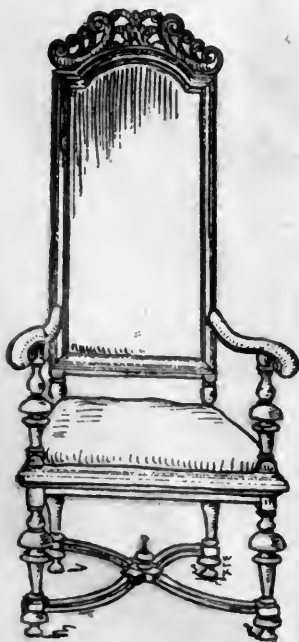
William and Mary Dressing Table, showing Typical Turned Legs and Curved Underframing.



William and Mary Carved
Back Chair.



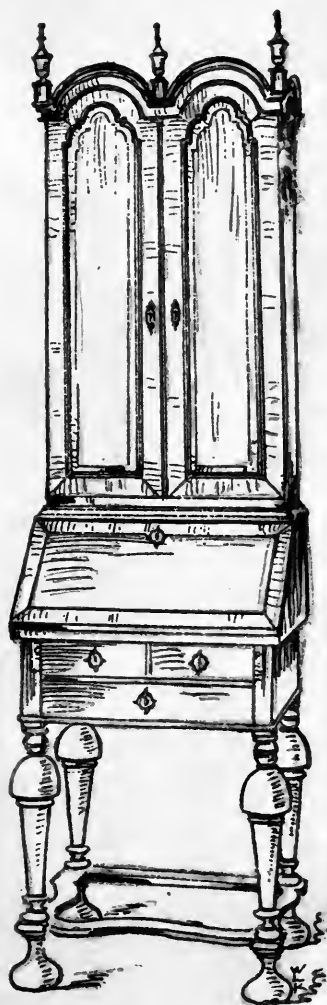
William and Mary Upholstered
Chair.



William and Mary Chair,
about 1690.



William and Mary Cane
Back Chair.



William and Mary Arched Top Writing
Cabinet, about 1690.



QUEEN ANNE

In the Queen Anne style we have a type that is a complete change from the early English Renaissance. Furniture under the reign of William and Mary formed a connecting link between the Jacobean and Queen Anne styles, but under Dutch influences, the old rectangular forms gave way to curved lines and more graceful proportions. Chairs which had previously been stiff and uncomfortable, were now shaped to fit the anatomy of the human form. Upholstering came into general use and all kinds of "overstuffed" chairs and settees were graceful and comfortable. The slip seat came into style about this time.

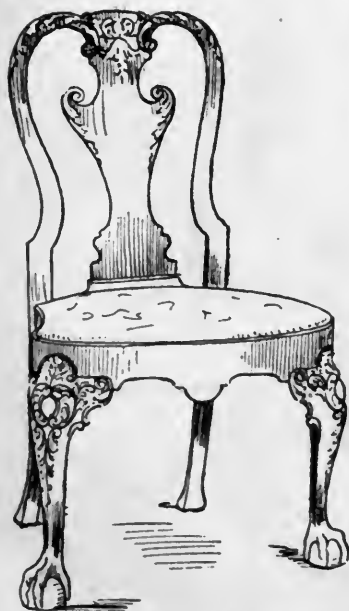
The curved splat-backed chair is another type of the period. The cabriole leg was introduced and is a distinct feature of the style. It was first made plain, but later carving was added, generally in the form of a shell-like ornament at the knee. The hoof, ball and claw-foot were also used. The cabriole leg was first introduced by the Dutch traders from China where it had been used for hundreds of years and probably originated from animal forms. The ball and claw-foot also came from China, where it represented the foot of the dragon holding the mystic jewel. The cabriole leg was adapted to various uses. It was low and sturdy under heavy cabinets and tall and slender for tables and chairs.

Veneering was extensively used and Dutch marquetry was popular. Walnut was the principal wood but some mahogany was used during the latter days. Queen Anne style predominated from the reign of William and Mary until the end of the reign of George II.

Characteristic features of the style: The cabriole leg, under-framing, splat-back chairs with curved seat frames, arch top cabinets, etc.



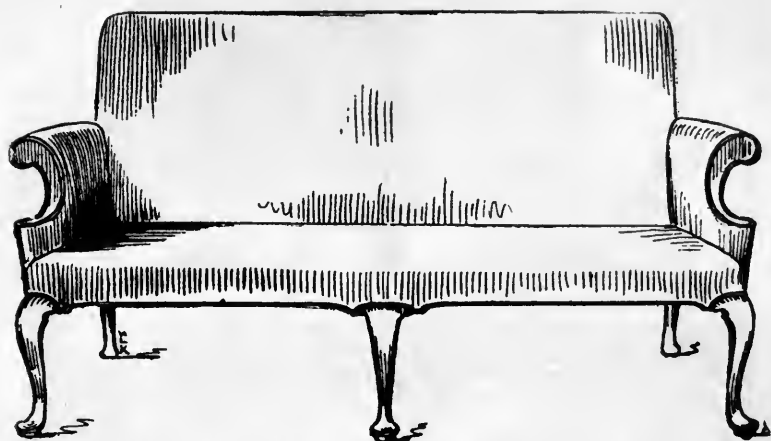
Queen Anne Marquetrie Settee with Slip Seat and Cabriole Legs, with Ball Claw-foot and Shell Carving at Knee, about 1710.



Queen Anne Carved Chair, in South Kensington Museum.



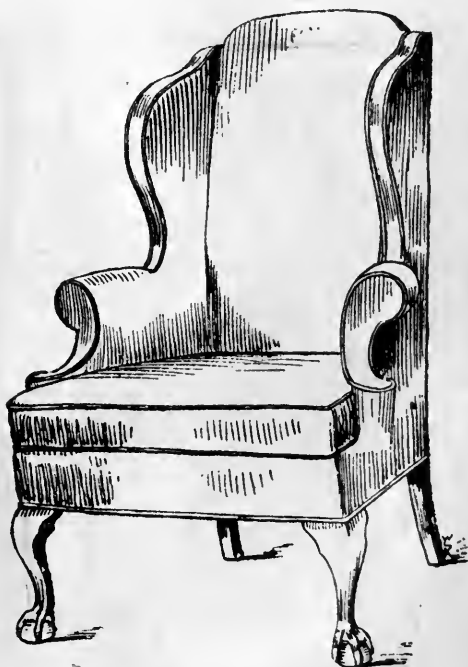
Queen Anne Marquetrie Chair, with Curved Underframing.



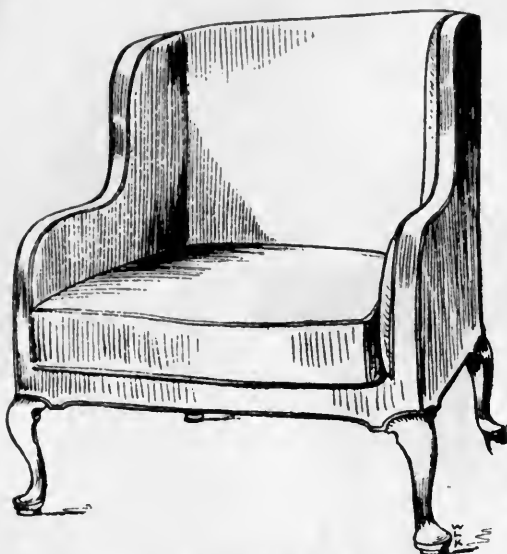
Queen Anne Upholstered Settee, with Plain Cabriole Leg and Hoof Foot.



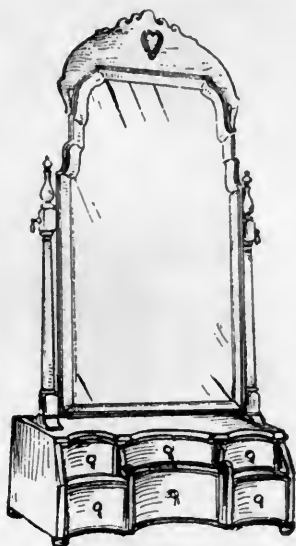
Queen Anne Carved Chair, with Turned Underframing.



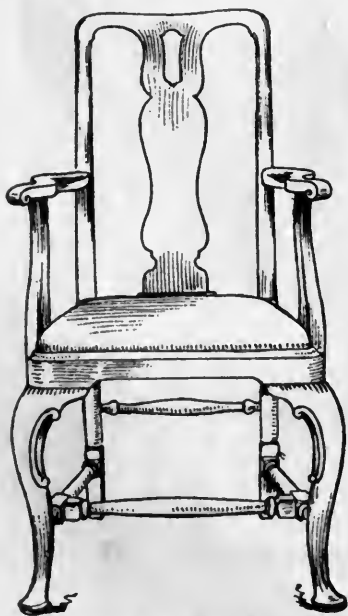
Queen Anne Upholstered Chair, about 1710.



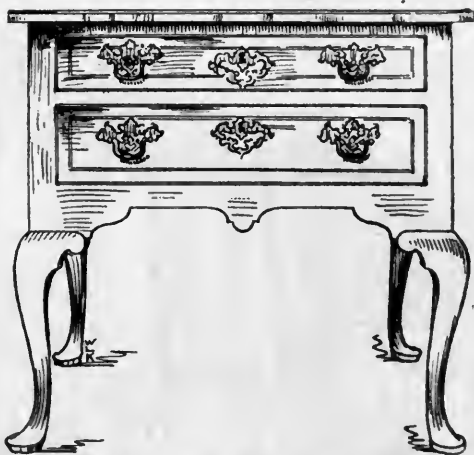
Queen Anne Upholstered Chair, with
Loose Cushion, 1705.



Removable Toilet, used on
Table Below.



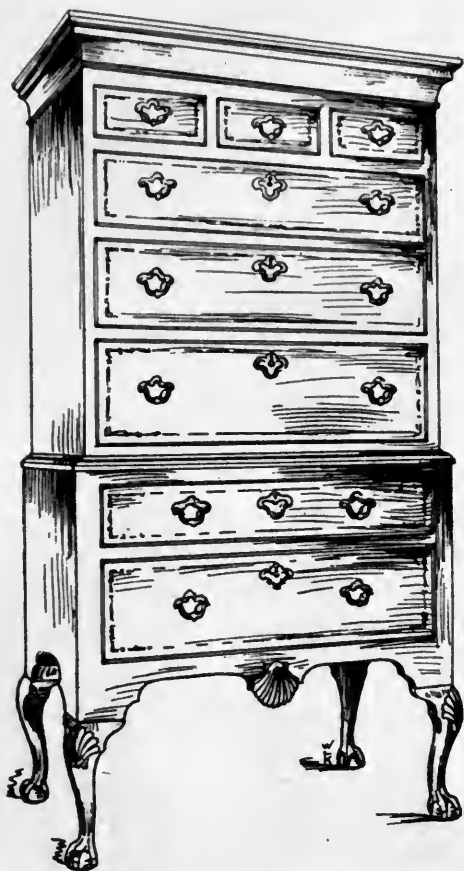
Queen Anne Hoof Foot
Chair.



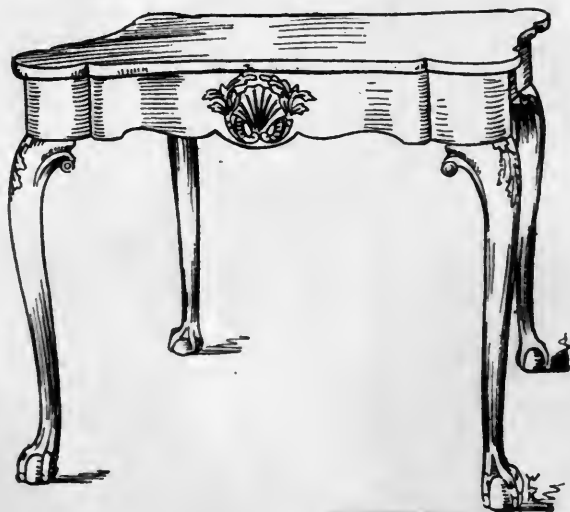
Queen Anne Toilet Table, Plain Cabriole
Leg and Hoof Foot.



Queen Anne Bed at Hampton Court Palace.



Queen Anne Highboy
or Chest of Drawers.
Inlaid Band Around
Drawers.



Queen Anne
Carved Table,
about 1710.

THE GEORGIAN PERIOD

The Georgian period is known as the Golden Age of English furniture. Chippendale, Heppelwhite, Adam Brothers and Sheraton were the dominating figures of the period and each left a style to bear their name. They did not design all the furniture named after them, as many other designers worked in the same styles.

Other 18th century designers who published books of designs are:

| | |
|------------------------|-----------|
| Thomas Johnson | 1758-1761 |
| Ince & Mayhew..... | 1762 |
| J. Crunden | 1765-1796 |
| Robert Manwaring | 1765-1766 |
| Thomas Shearer | 1793 |
| Thomas Hope | 1807 |



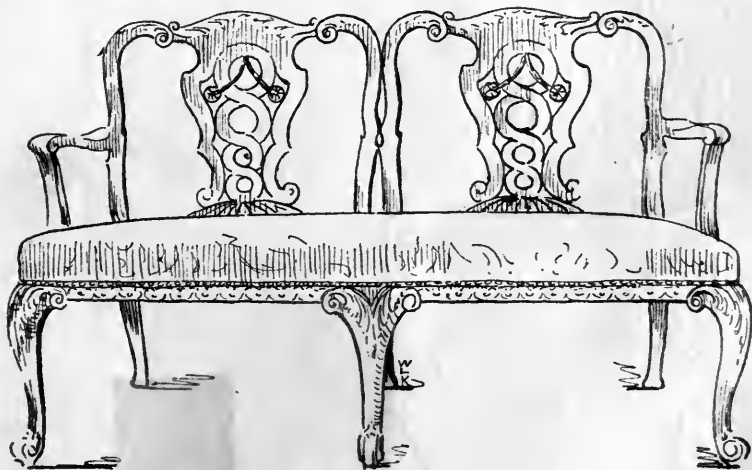
CHIPPENDALE

Thomas Chippendale was the first designer to so impress his personality on his work that the particular style that he helped develop has borne his name ever since. He was a carver by trade, but later started in business in St. Martins Lane, London. His book, the "Gentlemen's and Cabinet-makers' Directory," was published in 1754 and a later edition in 1762.

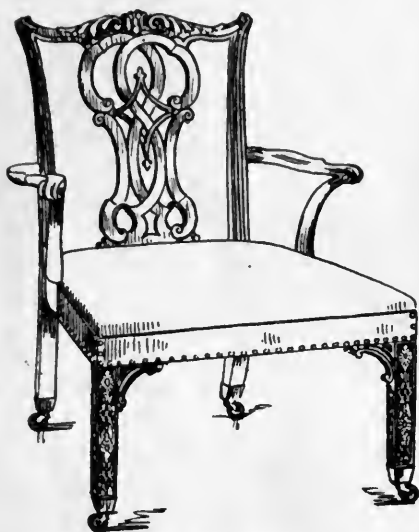
Chippendale chairs are probably better known than any of his other work. They are noted for their beautiful proportions and delicate carvings. His designs were largely a combination of Gothic, rococo and Chinese detail, all of which he combined with rare skill. His Chinese frets were exceptionally fine. One class of his designs was very similar to the Louis XV. style, so popular in France at that time. The cabriole leg, ball and claw-foot, were both used by him as also were a variety of straight, square legs, plain or with the Chinese fret work laid on or cut through. The slip seat was a characteristic feature of his chairs.

Chippendale's book shows designs for a great variety of all kinds of furniture. Mahogany was the principal wood used. Carving was the method of ornamentation. Chippendale never used inlay and very little turning.

Characteristic features of the style are: Latticed and ribbon-backed chairs, bands of fret work and rococo carvings.



Chippendale Settee at South Kensington Museum.



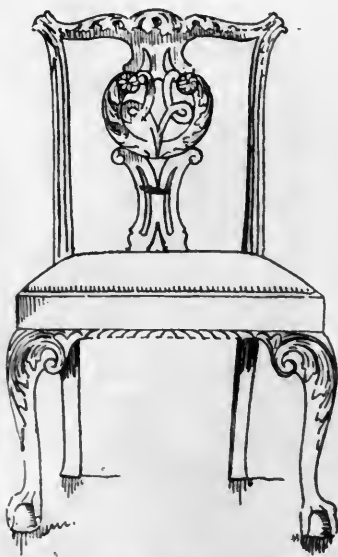
Chippendale Arm Chair, Middle of 18th Century. South Kensington Museum.



Ribbon Back Chair, from Chippendale's Book.



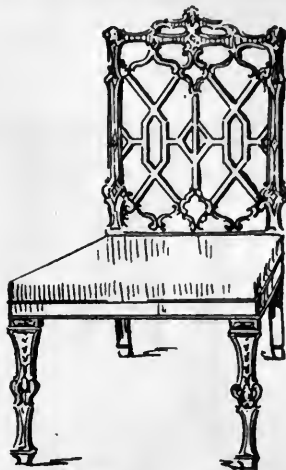
Chippendale, about 1740.



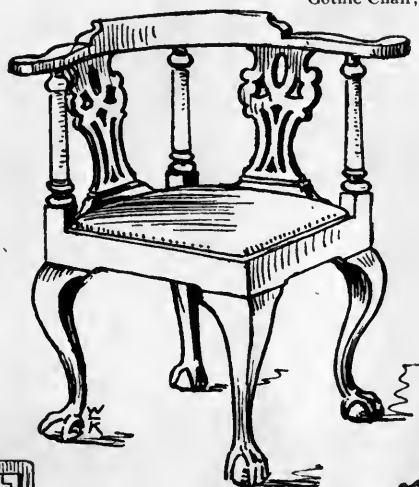
Fine Carved Chippendale Chair, about 1740.



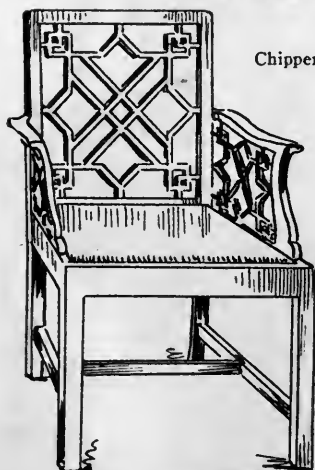
Chinese Chair, from Chippendale's Book.



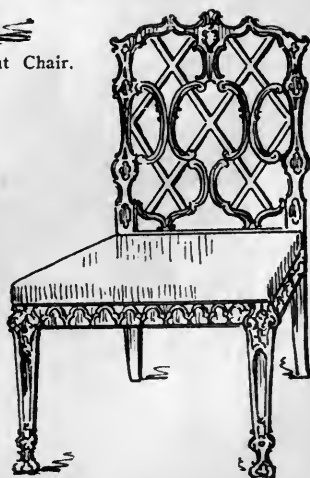
Gothic Chair, Chippendale's Book.



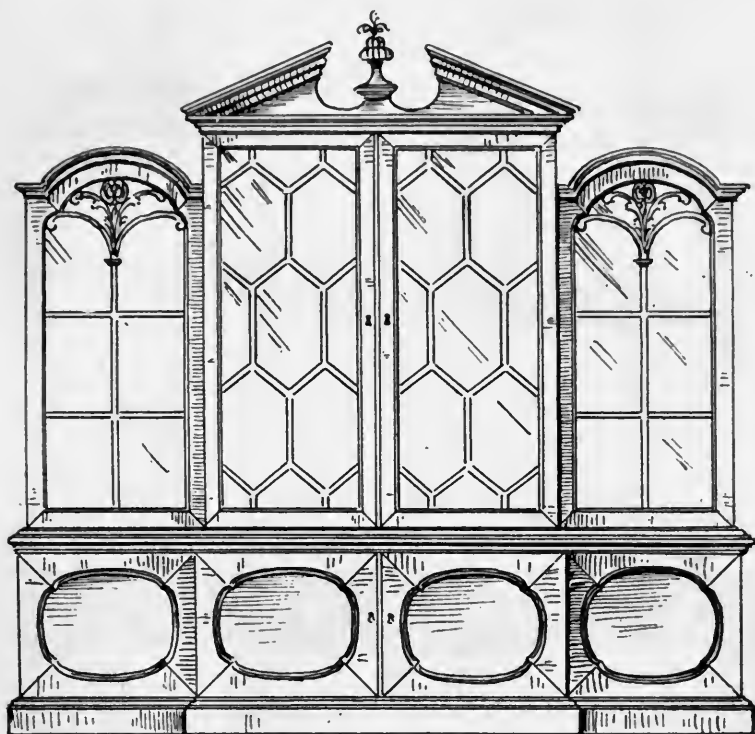
Chippendale Round-about Chair.



Chinese Chair, from Chippendale's Book.



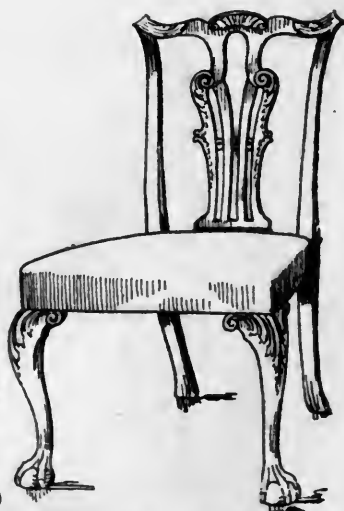
Gothic Chair, from Chippendale's Book.



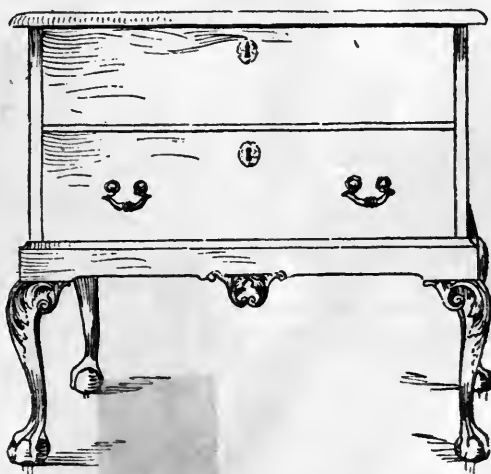
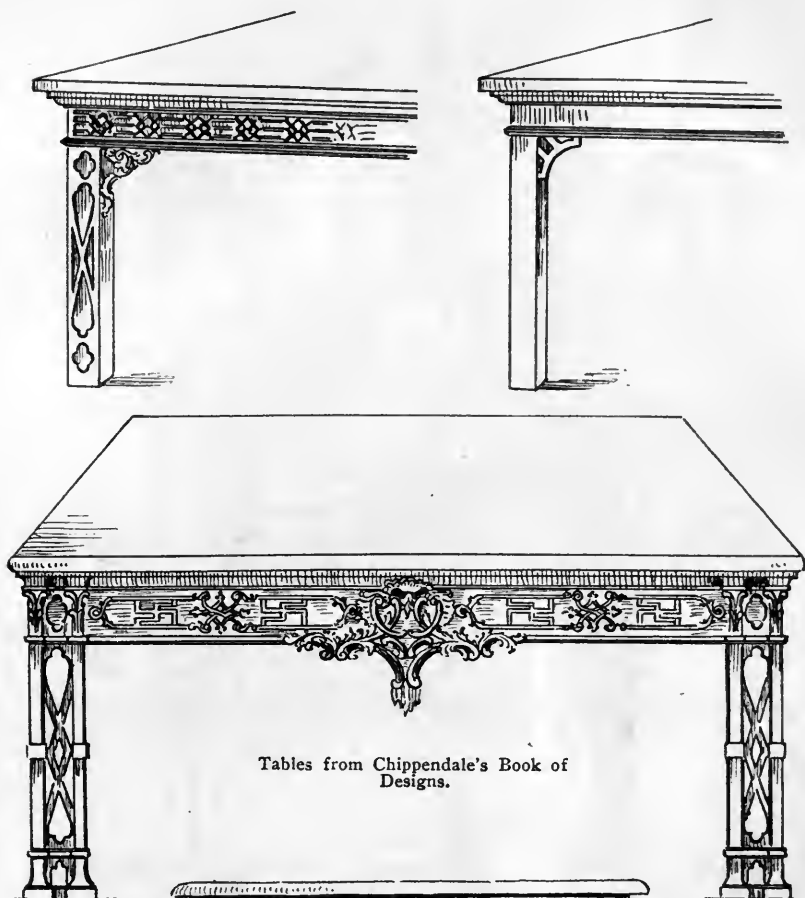
Bookcase, from Chippendale's Book.



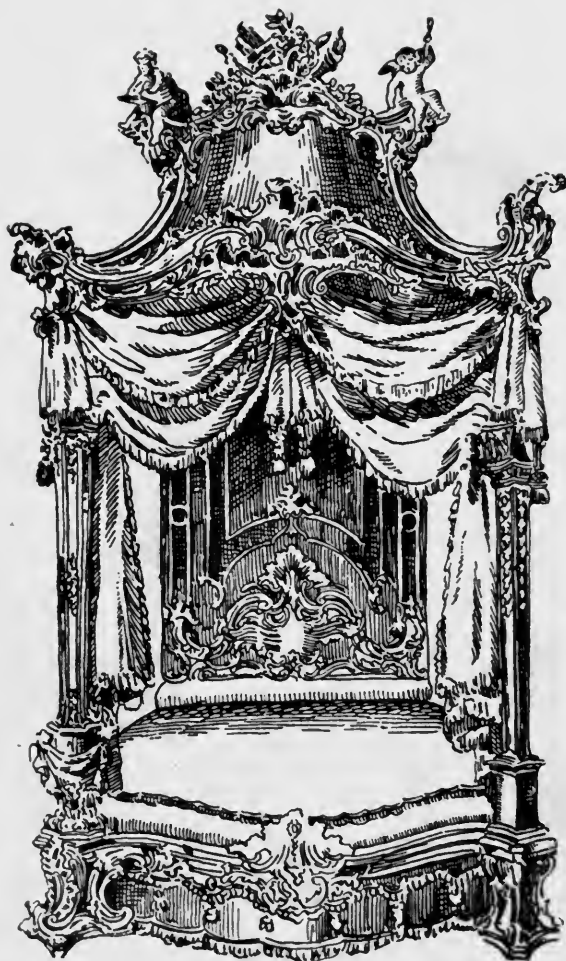
Chippendale Desk, made about 1750.



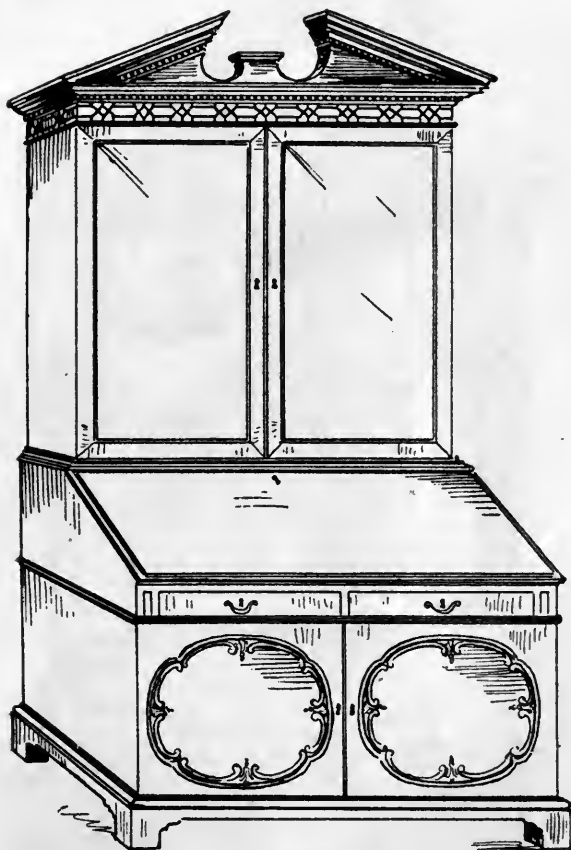
Chippendale Chair, South Kensington Museum.



Chippendale Toilet Table, made
about 1730.

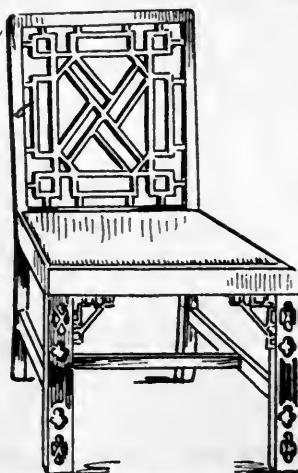


Chippendale State Bed, from an 18th
Century Design.



Secretary, from Chippendale's Book.

STATE NORMAL SCHOOL
MANUAL ARTS AND HOME ECONOMICS
SANTA BARBARA, CALIFORNIA



Chinese Chippendale Chair from
Chippendale's book.

HEPPELWHITE

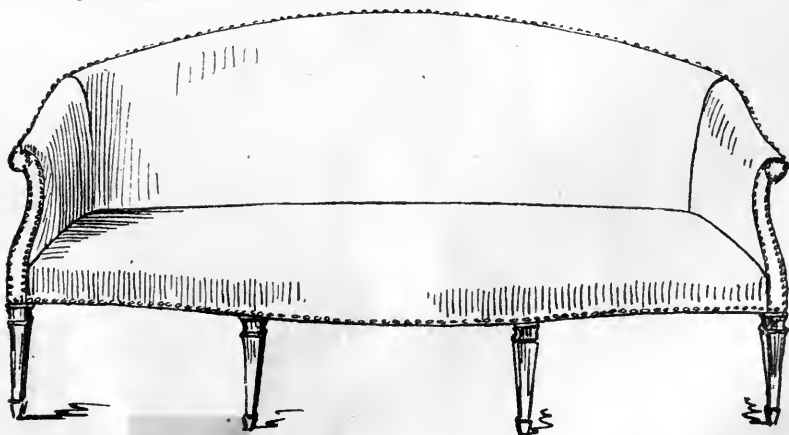
Heppelwhite was the style to follow Chippendale. George Heppelwhite died in 1786 and the furniture business he had established was carried on by his widow, Alice, under the name of A. Heppelwhite & Co.

The first edition of his book, "The Cabinet-maker and Upholsterer's Guide," did not appear until two years after his death.

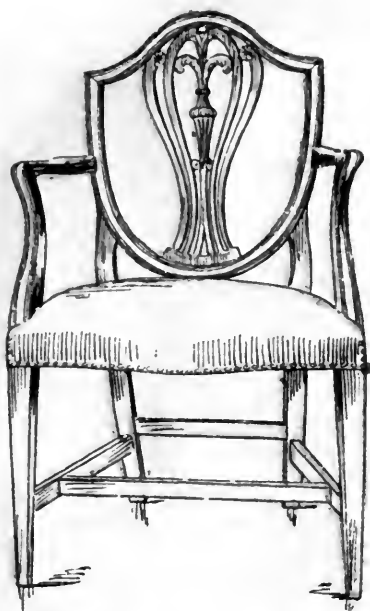
Heppelwhite's designs were of a severe straight line style based on classic principles. His shield-backed chairs are his best known type. The square, tapering leg with a spade foot, is most used, although turning is sometimes employed but never the cabriole leg so popular with Chippendale. A distinguishing feature of Heppelwhite chair backs was the use of the Prince of Wales plume. Sheraton never used this in his chair designs and it is a feature that often settles the authorship of certain patterns that otherwise are very similar. Another distinguishing feature is that Heppelwhite's shield back chairs usually have a plain, curved top rail, while Sheraton's are broken or with a small rectangular panel in the center.

Upholstering and cane were both used on chairs and settees. Carvings were very delicate and refined. Veneering, marqueterie and painting were all used. Mahogany was the popular wood.

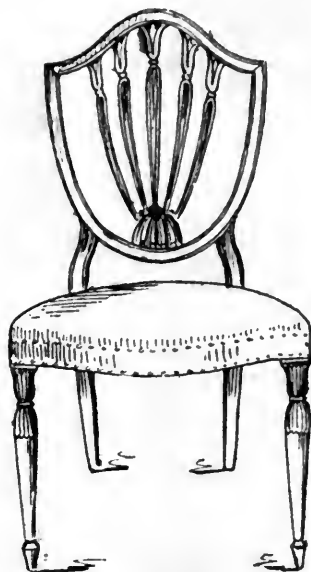
Characteristic features of the style are: Honeysuckle, wheat ear and water leaf ornament; shield back chairs and straight legs.



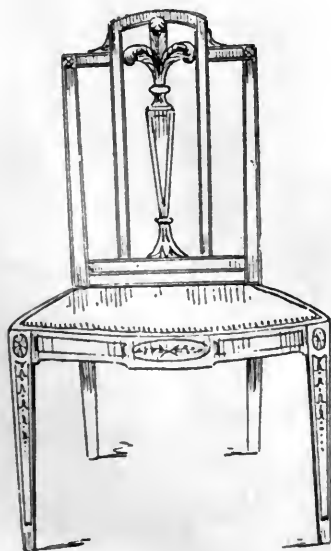
Upholstered Settee, from Heppelwhite's Book.



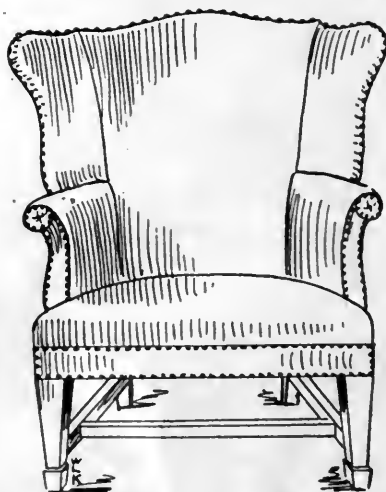
Heppelwhite Shield Back Chair, showing
Prince of Wales Plume, South
Kensington Museum.



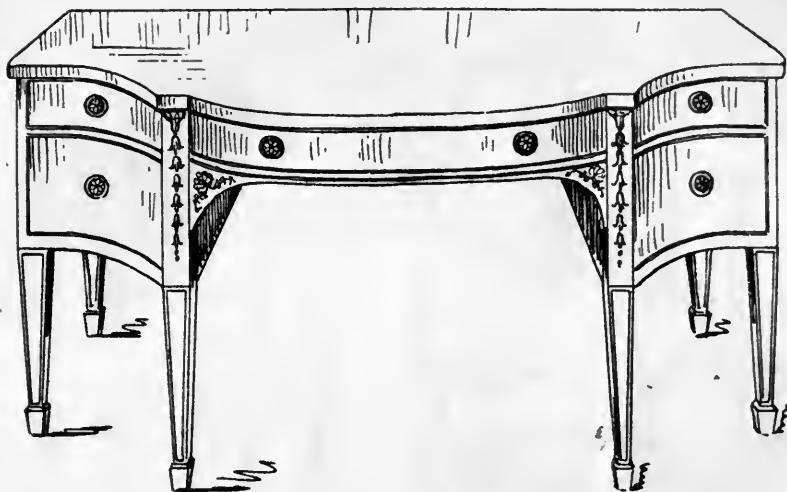
Heppelwhite Shield Back Chair, from
his book.



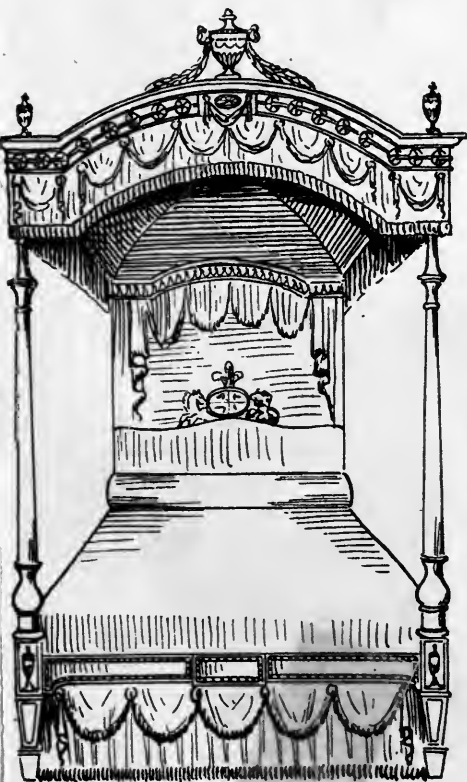
Chair from Heppelwhite's Book, showing
Prince of Wales Plume.



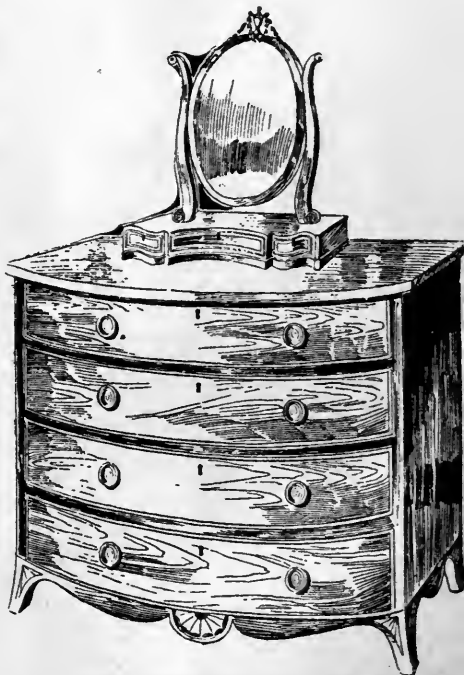
Upholstered Wing Chair, from Heppel-
white's Book.



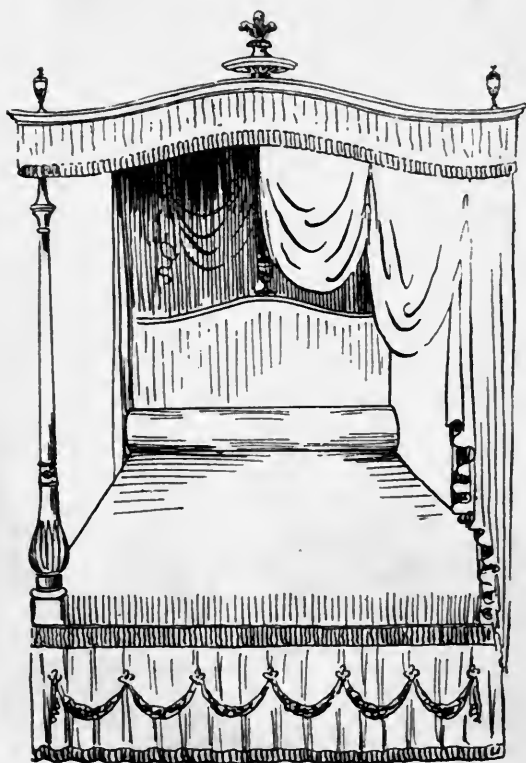
Sideboard from Heppelwhite's Book, showing Concave Corners, Square Leg and Spade Foot.



Bed from Heppelwhite's Book.



Heppelwhite Chest of Drawers with Removable Toilet.



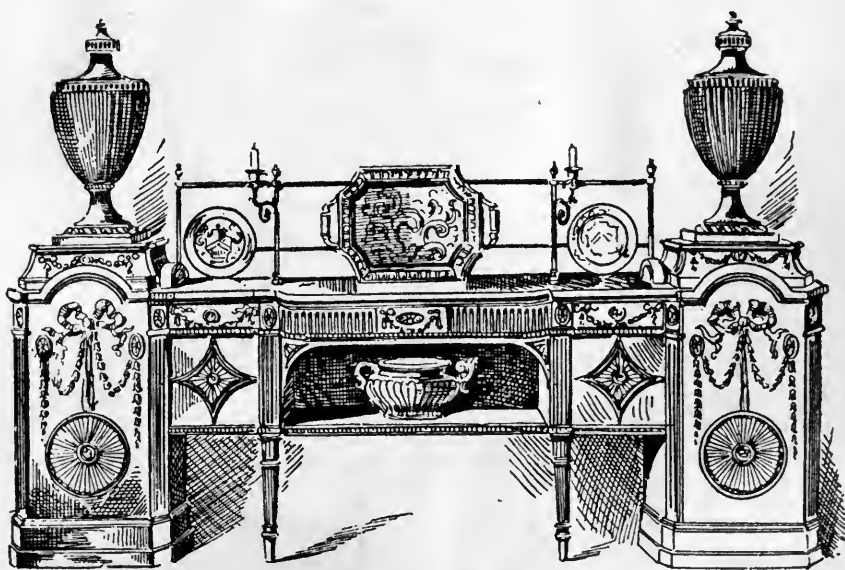
Heppelwhite Bed, from his book.

THE ADAM STYLE

R. and J. Adams were architects, and the furniture designed for their houses, while very similar to Heppelwhite and Sheraton, was more a classic style based on a study of antique detail found in the buried cities of Pompeii and Herculaneum.

They introduced a kind of composition ornament that was applied to the wood. Most of their decorations were in low relief, either composition or carved. They also used inlay, painting and gilding. Legs of chairs, tables, etc., were usually square, fluted and tapering. Chimney pieces show some of their finest work. Some of the Adams designs were taken to America during the Colonial days and form the basis of what is now known as Adams' Colonial.

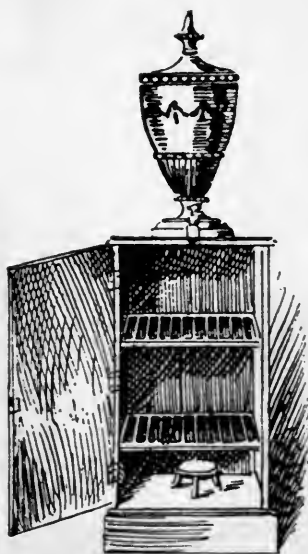
Characteristic details of the style are: Ram's-heads, urns, rosettes, festoons, classical moulding and delicate fluting.



Elaborate Sideboard with Knife Vases on Pedestals. A typical example of the Adam Style.



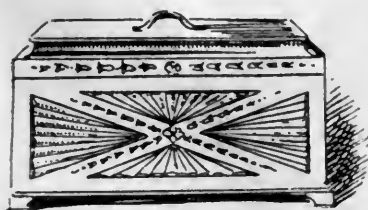
Adam Sideboard and Cellarette.



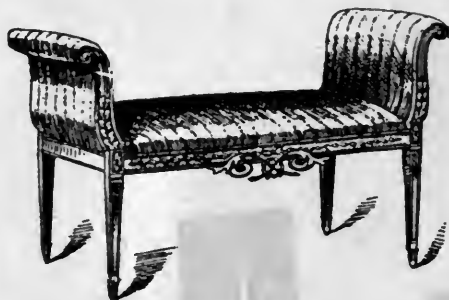
Adam Pedestals and Knife Vases.



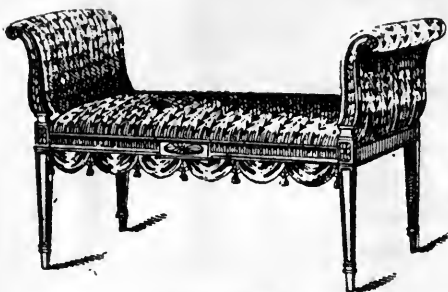
Knife Vase, showing method of opening.



Adam Tea Caddie.



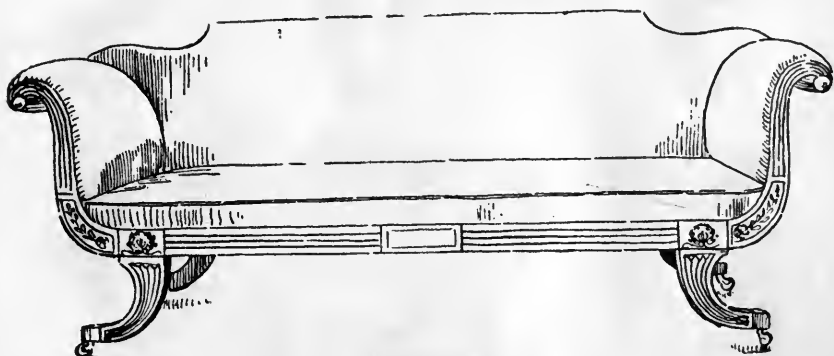
Adam Window Seat.



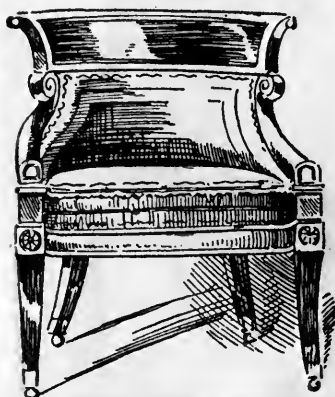
Adam Window Seat.



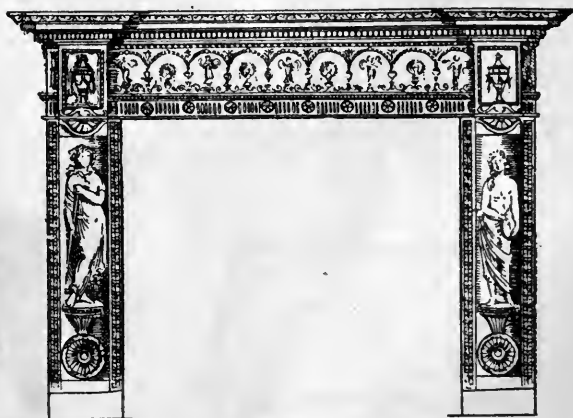
Adam Settee.



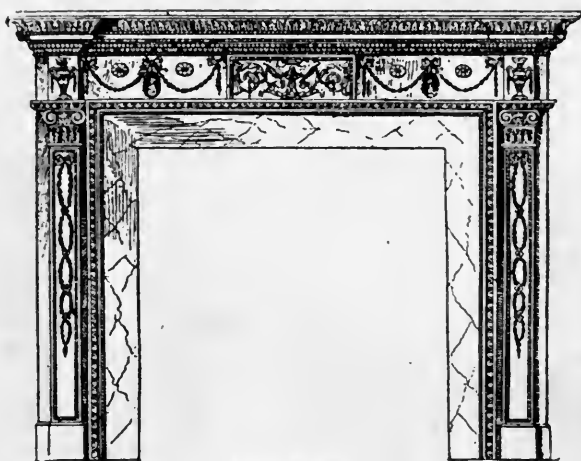
Adam Settee.



Adam Chair.



Adam Mantel.



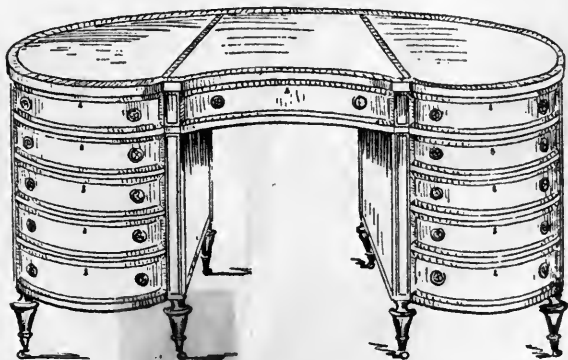
Adam Mantel.

SHERATON

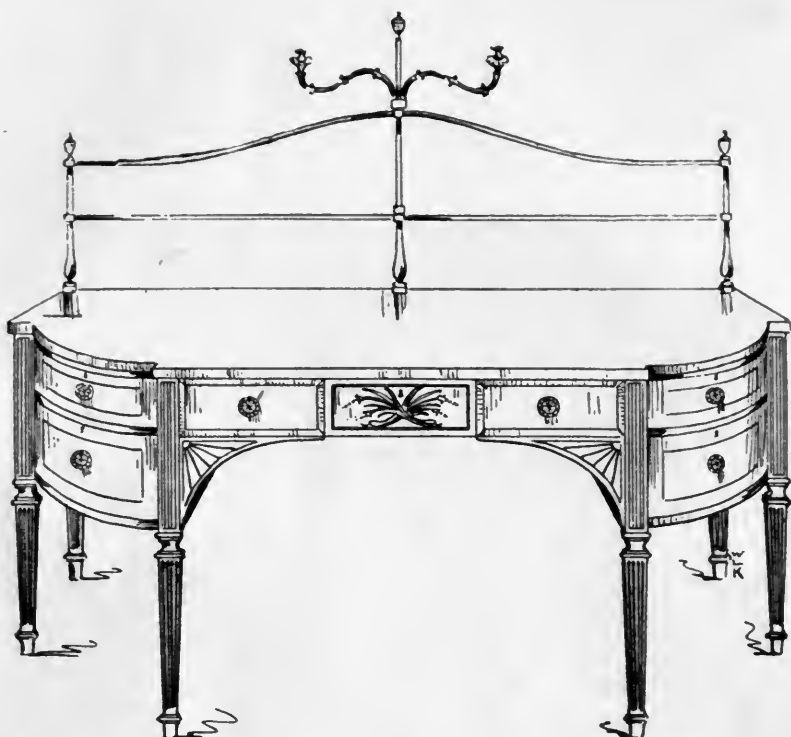
Thomas Sheraton has been called the master of cabinet making and inlay. He used very little carving and what he did was very dainty and strictly conventional. Like the Heppelwhite, Adam and Louis XVI. styles, Sheraton followed straight classic lines. His best work was severe and simple and on some of his furniture he did not use a single moulding but depended entirely upon inlay for ornamentation. He was the first designer to use satinwood to any great extent and was famous for his veneered work and mechanical contrivances.

The majority of his chair backs were rectangular in form with slightly curved and broken top rails. He used a variety of straight legs, square, turned, tapered and fluted, but never the cabriole leg. He favored all-over stuffed seats except where cane was used, and seldom used under-framing. His book, "The Cabinet-maker and Upholsterer's Drawing Book," was published in 1791, and shows a great variety of all kinds of furniture. The sideboards and side-tables in his book always show the convex corners, while Heppelwhite's show the concave. He was also the first to design a kidney-shaped table. He was not a manufacturer, as was Chippendale and Heppelwhite, but sold his designs to whom he could. He was the last of the 18th century designers to leave a style bearing his name, and is considered by many to have been the greatest of them all. Mahogany was the principal wood used.

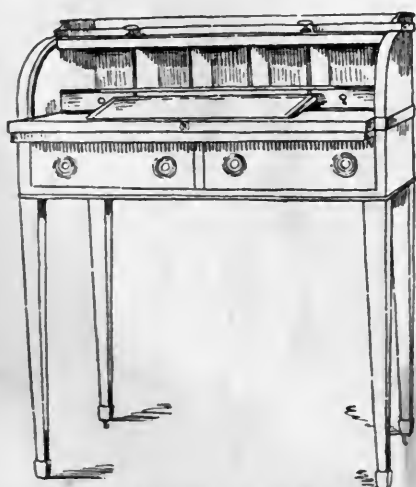
Characteristics of the style are: Rectangular chair back, straight fluted legs, square or turned; satinwood inlay and classic detail.



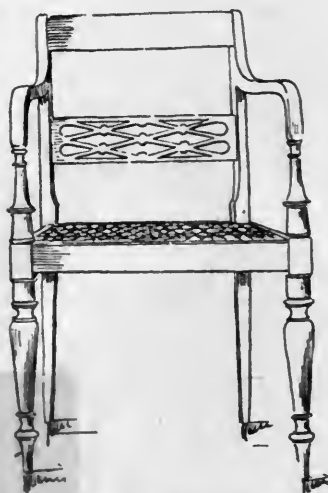
Kidney-shaped Writing Table, from Sheraton's
Book of Designs.



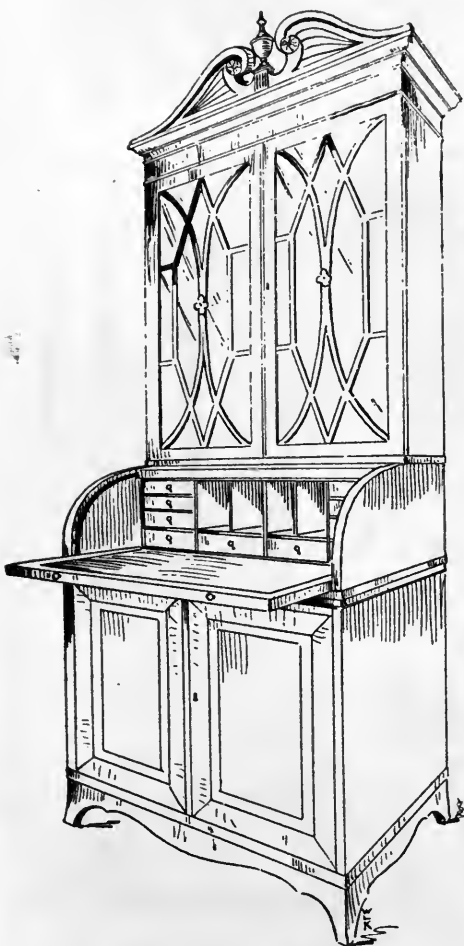
Sideboard, from Sheraton's Book, showing Convex Corners, Brass Candlestick and Railing.



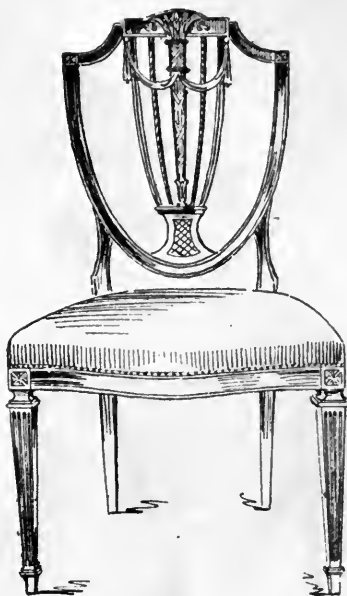
Sheraton Writing Desk, made in England, 1780.



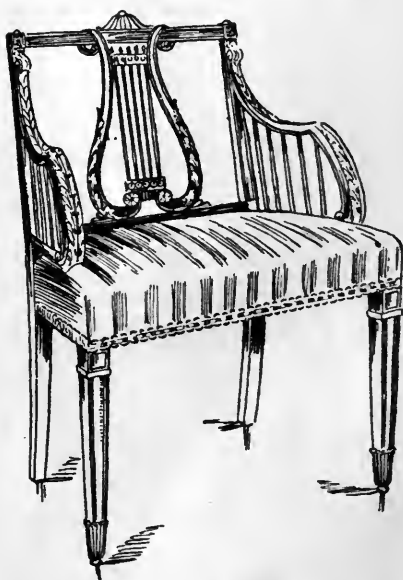
Sheraton Cane Seat Chair.



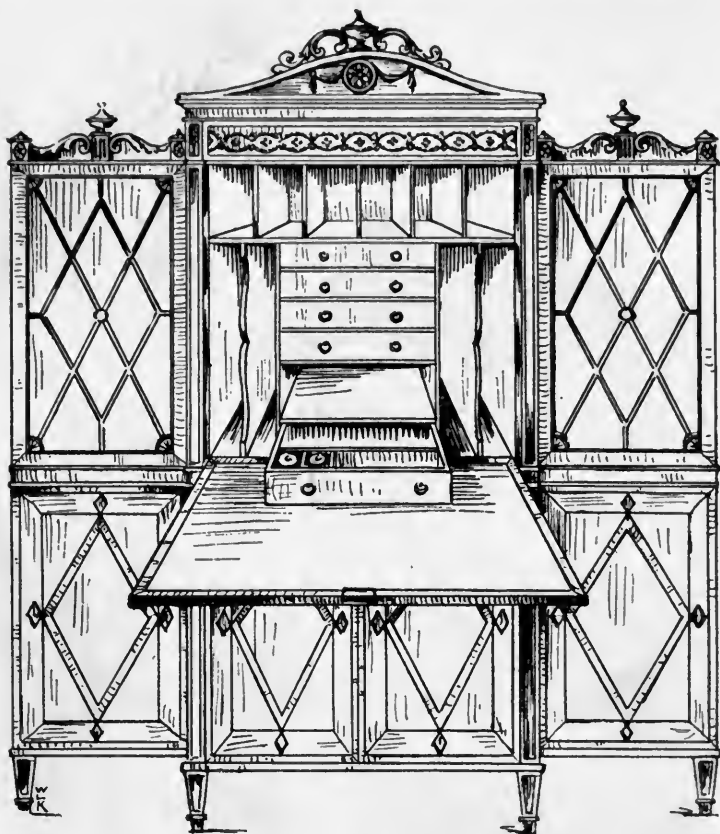
Secretary, from Sheraton's Book.



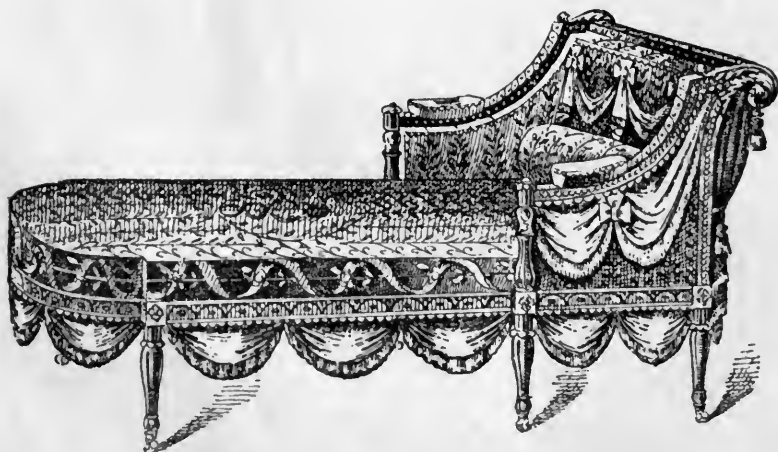
Sheraton Shield-back Chair. Note broken top rail, which distinguishes it from Heppelwhite's chairs.



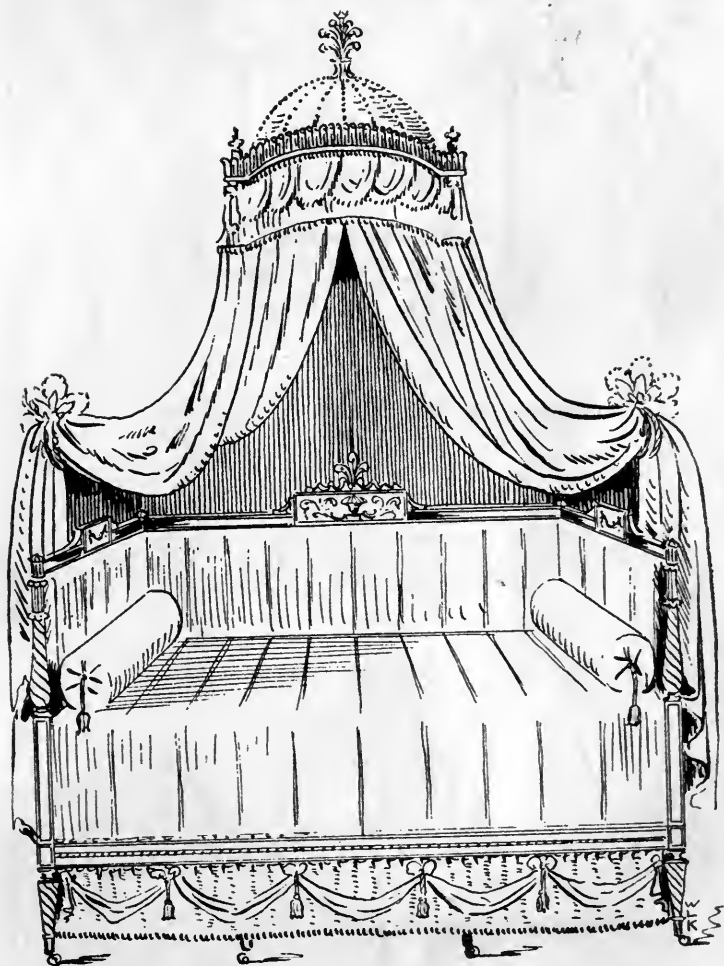
Sheraton Chair, in South Kensington Museum.



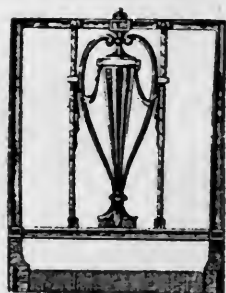
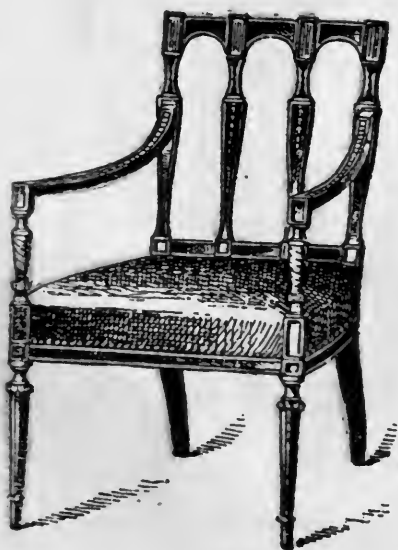
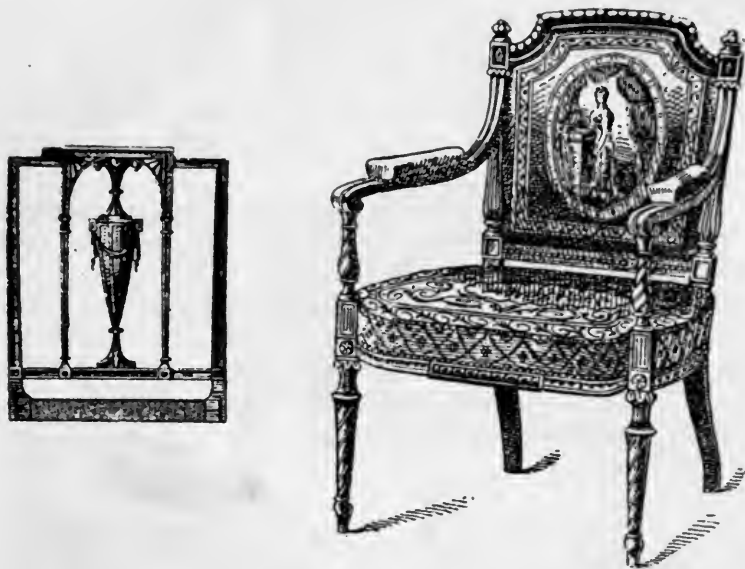
Bookcase and Writing Desk, from Sheraton's Book.



Couch, from Sheraton's Book.



Bed, from Sheraton's Book.



Arm Chairs and Chair Backs, from Sheraton's Book.

VICTORIAN ERA

During the early years of the 19th century, an unsuccessful attempt was made to copy the Empire style, but after the brilliant work of the 18th century, English furniture designing sank to a low ebb. All sorts of cheap, flimsy ornaments were used and it was not until the middle of the century that styles began to improve.

In 1868, Mr. Charles Eastlake, an architect, published "Hints on Household Taste," which was responsible for what is known as the Eastlake style.

William Morris was a designer and decorator of exceptional ability and by his lectures and work (1860-1896) did much to improve public taste. His work was along simple lines similar to the Arts and Crafts style in England today and the Mission in the United States.



Table and Chairs from Eastlake's Book, "Hints on Household Taste," 1868.

THE RENAISSANCE STYLE IN OTHER EUROPEAN COUNTRIES

By referring to the chronological table, it will be seen that the Renaissance style spread to all of the European countries, but it did not develop into a series of distinct period styles as in France and England. The furniture designed in these various countries usually followed, more or less, the changes in fashion that were designated as period styles in France and England, but their work is known by the name of the country, as German Renaissance, Spanish Renaissance, etc., and not by period names, as Louis Seize, Empire, Chippendale and other French and English styles.

GERMAN

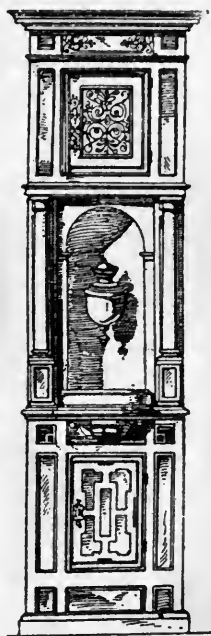
In Germany the early Renaissance designers closely followed the work of Italy and France and later they did considerable work in the rococo style. They were also influenced by the classic revival that did so much for the furniture of France and England during the latter part of the 18th century.



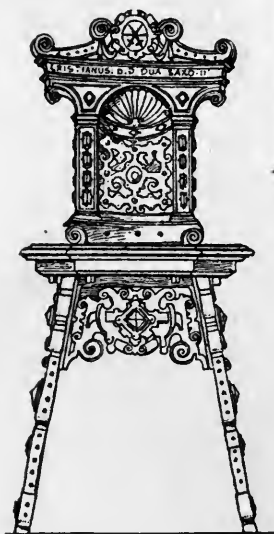
Chair Back, 17th Century.



16th Century.



16th Century.



In Museum, Dresden.

German Renaissance Toilet
Stands and Chairs.



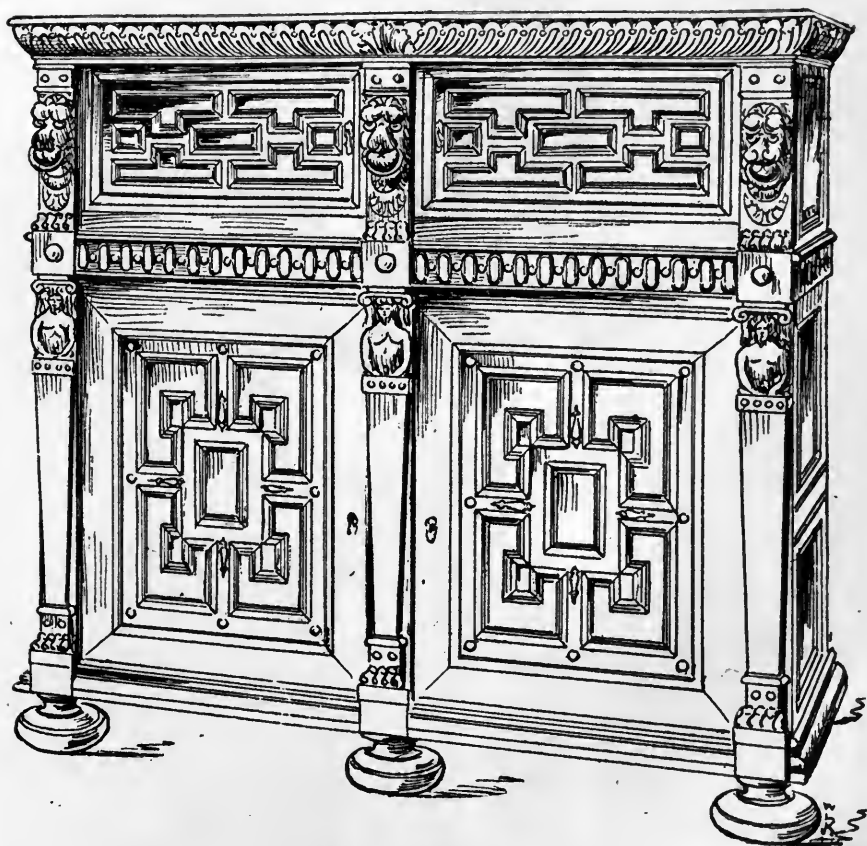
17th Century.



German Rococo Chair.

FLEMISH

The early Flemish style in Belgium closely followed the Italian and French work; but their later designs were made much plainer and they developed a type that had strong characteristics of its own. It was a style very suitable for oak, the principal wood used. The Flemish style, which gets its name from that part of Belgium called Flanders, was very similar to the Elizabethan and Jacobean in England, and no doubt the latter named styles were considerably influenced by it.



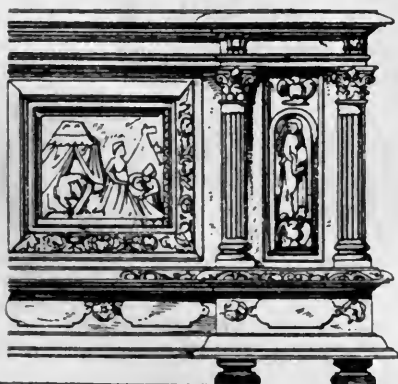
Carved Flemish Cabinet.



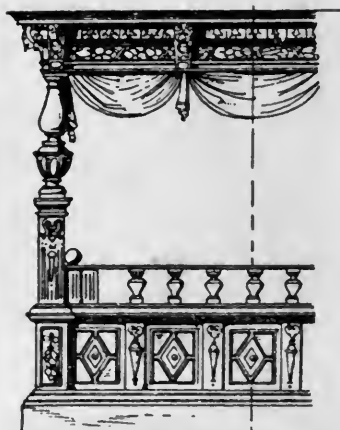
Flemish Chair, about 1678.



Flemish Carved Chair Back.



Flemish Oak Chest, 17th Century.

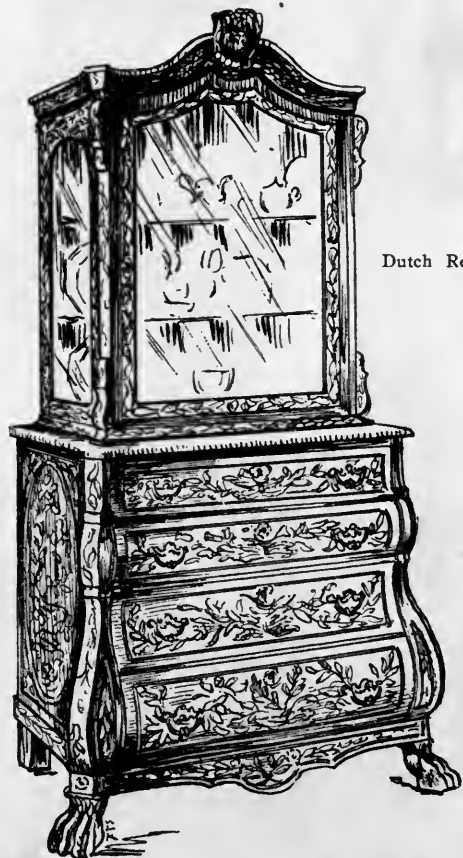


Corner of Flemish Bed, from the Plantin Museum, Antwerp.

HOLLAND

The Dutch Renaissance of Holland and the Netherlands was, of course, greatly influenced by the Flemish and French work, but the tendency of their designers was towards plainer surfaces and less ornament.

The early Dutch were great traders with the east and they brought back many rare colored woods which were used on their furniture in the form of veneers and inlays developing into what is known as Dutch marquetry.



Cabinet Inlaid with Dutch Marqueterie.



Dutch Renaissance Chair, from a book published in 1642.

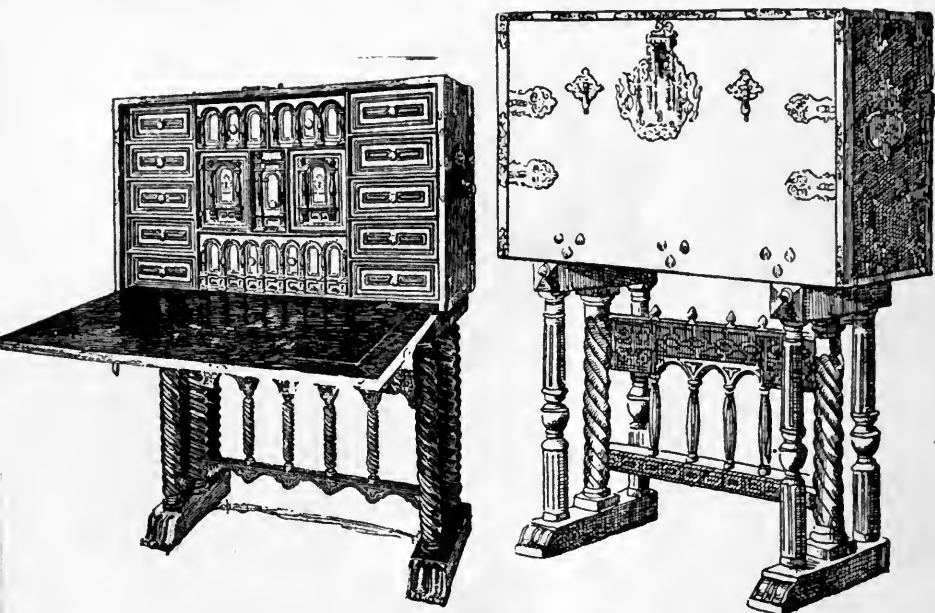


Dutch Splat Back Chair.

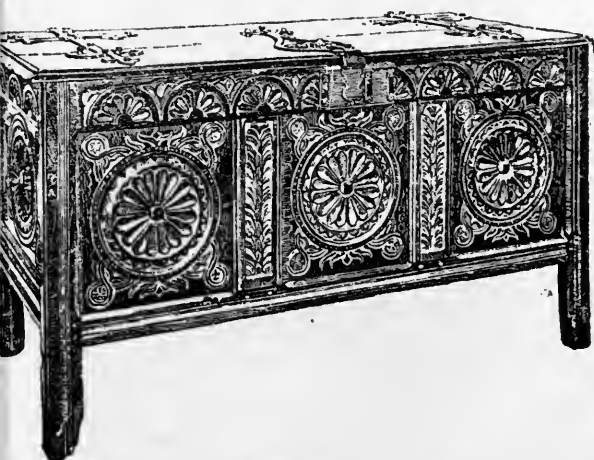


SPAIN

The furniture and ornament of Spain and Portugal was strongly influenced by the Moorish style owing to their close proximity to Morocco. They were never great furniture builders, and old Spanish furniture is very scarce. During their conquest of Belgium and the Netherlands, some of their characteristics found their way into those countries and what is known as the Spanish foot, is often seen on Flemish and Dutch furniture.



Spanish Cabinets.



Spanish Chest.



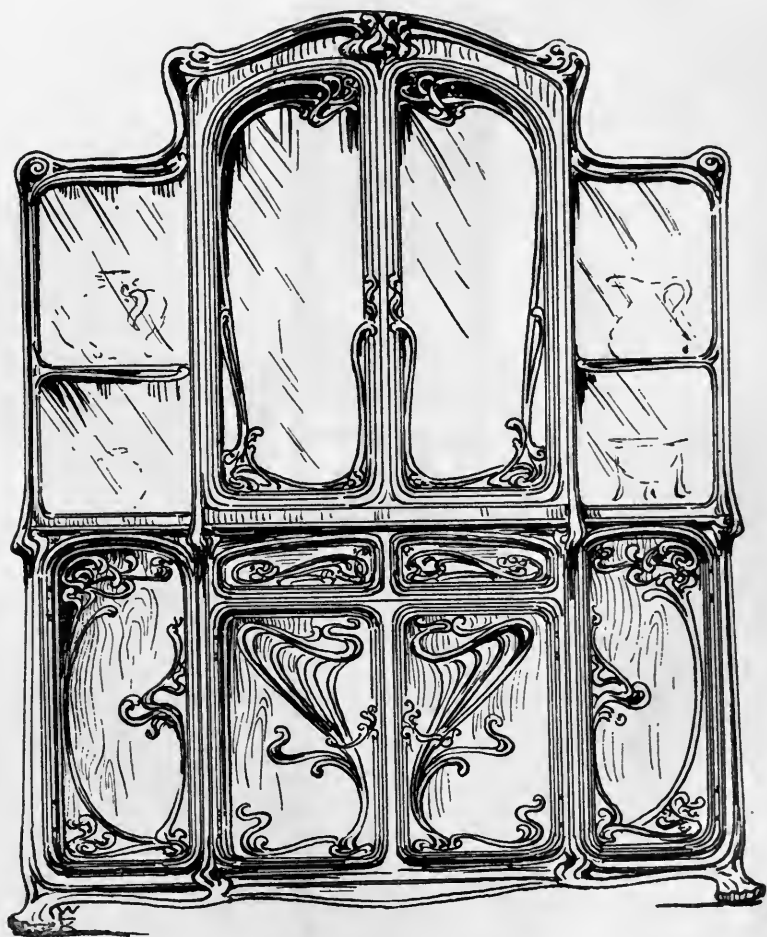
Spanish Chair.



Spanish Renaissance Chair, showing
Spanish Foot.

L'ART NOUVEAU

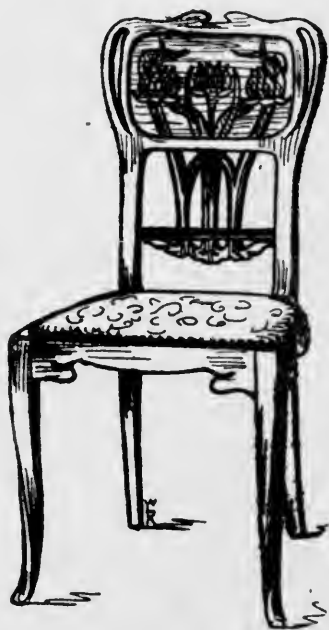
This style was brought prominently before the public at the Paris Exposition in 1900. The style is based on naturalistic principles. Motifs are the root of the tree, trunk, branches, leaves and vines twisted into all manner of shapes. It had its greatest run in Austria and France, but has not proved very satisfactory for furniture and is probably better adapted to metal work or wall and cloth designs.



Cabinet Shown at Paris Exposition, 1900.



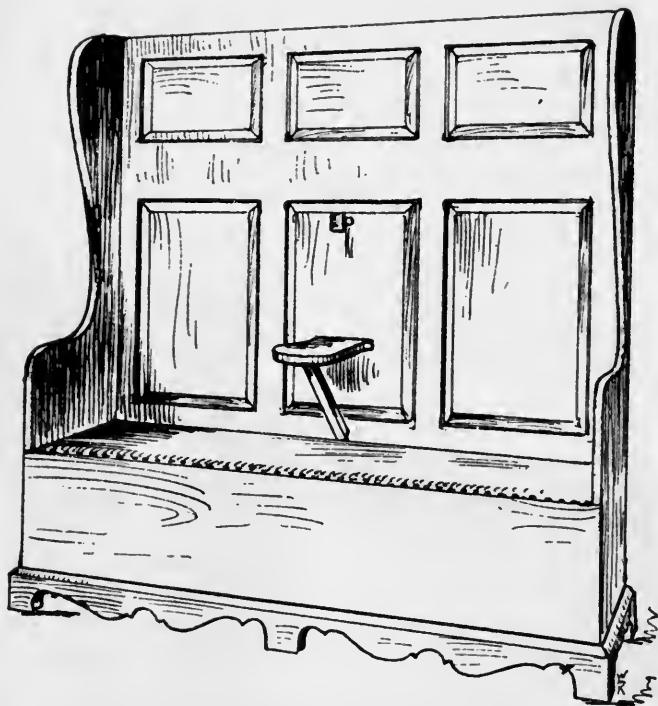
Art Nouveau Upholstered Arm Chair,
shown at the Paris Exposition, 1900.



Art Nouveau Chair, with Inlaid
Back and Upholstered Seat,
shown at Paris Exposition.

FURNITURE IN THE UNITED STATES

During the early days of this country, some excellent furniture was produced owing principally to the study of 18th century English and French models. Then came a period of reaction. Furniture was loaded with cheap ornament and meaningless carving. The main idea seemed to be "how much" and not "how good." This was partly due to the introduction of labor-saving machinery, but more to untrained men going into the furniture business, many of them being entirely ignorant of the first principles of correct design. The rapid growth of the country caused such a demand for furniture that anything sold for a time, but a gradual improvement set in; factories began to employ experienced designers and the past twenty-five years has shown great advancement in the manufacture of furniture in this country. It is now produced in all the old period styles of a quality equal to any in the world and two new styles have been added to the list—Colonial and Mission.



Typical Old New England Settle, with Folding Candlestick Holder.

COLONIAL FURNITURE

The name of this style is derived from the Colonial days of the United States and was the outgrowth of the furniture brought over from the mother country of the various colonies.

The New England and Virginia settlements were made by the English, and their furniture was mostly of the Georgian period, Chippendale, Sheraton, Adam, etc. New Orleans was settled by the French and here we find furniture of the Louis and Empire periods. To New York came the Dutch with their Dutch and Flemish furniture, so we have three distinct types of Colonial furniture—Dutch, English and French. The Colonial style was developed from these by making them plainer, leaving off ornament and simplifying them in every way possible, but retaining the original outlines and proportions. *It must be borne in mind that Colonial furniture and Colonial styles are two separate things.* Many of the pieces which have come down to us from the Colonial days are pure Chippendale, Sheraton or other styles and are recognized as such nowadays, so we find the Colonial style of today is the result of the gradual development of ideas derived from this old furniture just as in the past, new styles were the outgrowth of the older ones.

Strictly speaking, the name Colonial would only apply to furniture in this country before the Declaration of Independence. If this classification was observed, it would disqualify half of the furniture now owned by antiquarian and historical societies. So it has become customary to classify as Colonial, furniture made for some years after 1776. This old furniture has been gradually gathered in museums and private collections, and there are a number of books devoted entirely to Colonial furniture, so it is the purpose of this book to only show a few of the more interesting examples.



Windsor Chair, from Washington's
Presidential Mansion,
Philadelphia.



18th Century Windsor Chair.



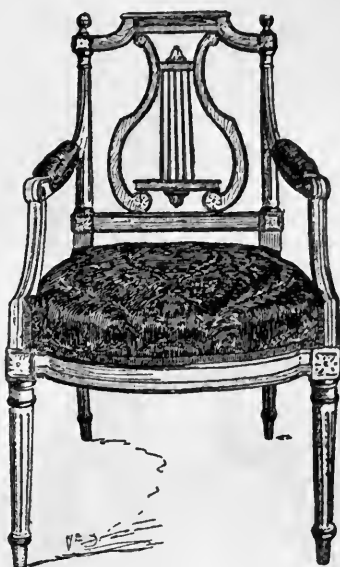
Early 18th Century Splint Bottom Chair,
belonged to William Penn.



Rush Bottom Chair
in Boston.



Louis XVI. Style.



Sheraton Style.

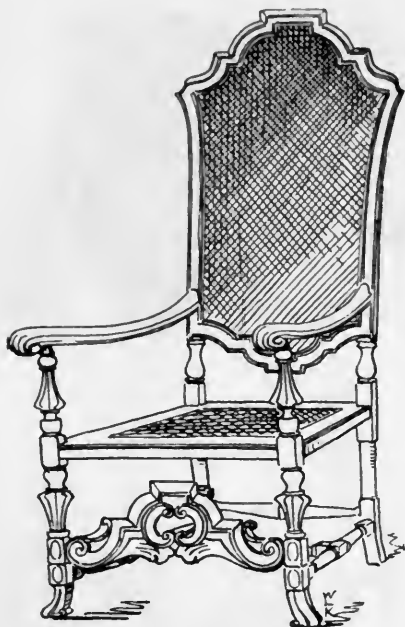
Chairs owned by George Washington.



Empire Chair, made in Paris, brought to the United States, and owned by President Monroe.



Empire Chair from the library of Napoleon I. Afterwards owned in New Orleans, La.



Cane Chair with Spanish Foot. Owned by Connecticut Historical Society, Hartford, Conn.



Cane Chair, 17th Century English Style. Owned by the Connecticut Historical Society, Hartford, Conn.



Dutch Chairs.

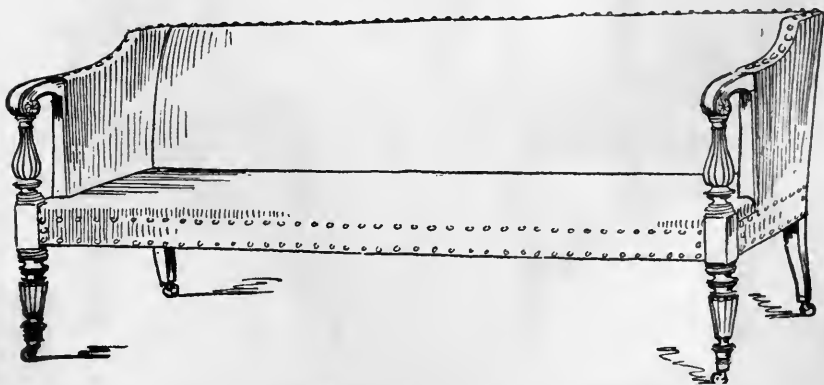
Owned by the American Antiquarian Society, Worcester, Mass.



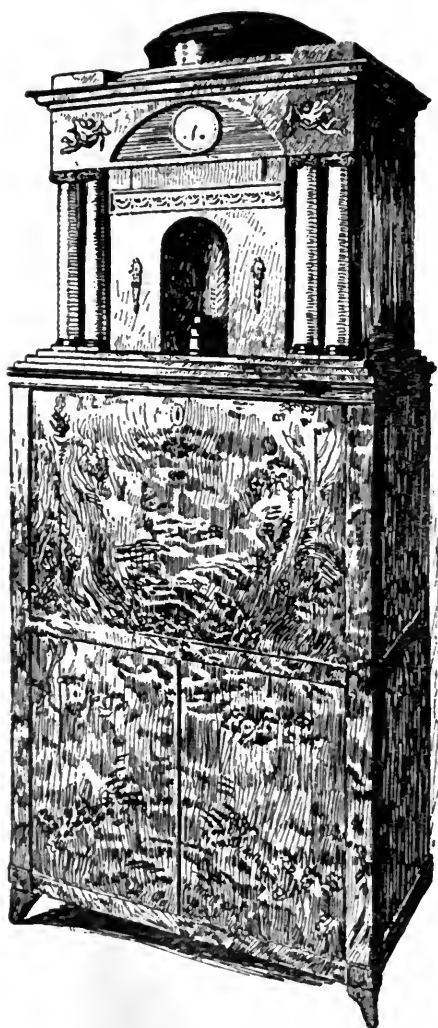
Sofa of the Early 19th Century Type, Owned by Worcester Society of Antiquity, Worcester, Mass.



Table in Salem, Mass., Jacobean style, known as "gate" or "thousand leg" table. The legs swing back allowing the leaves to drop down at sides.



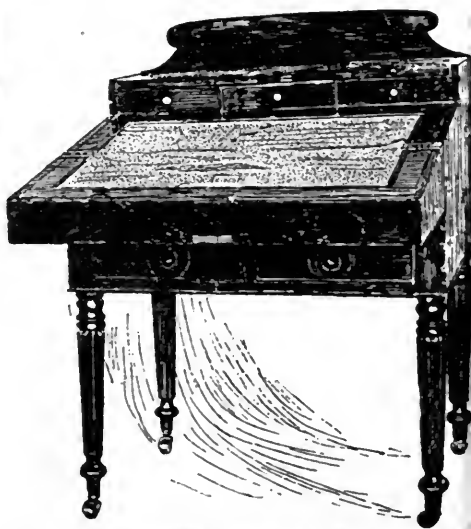
Sofa in the Sheraton Style. Owned by the American Antiquarian Society, Worcester, Mass.



Secretary given to Stephen Girard by Joseph Bonaparte.



Mahogany Chest of Drawers, in Hartford, Conn.



Thomas Jefferson's Desk.

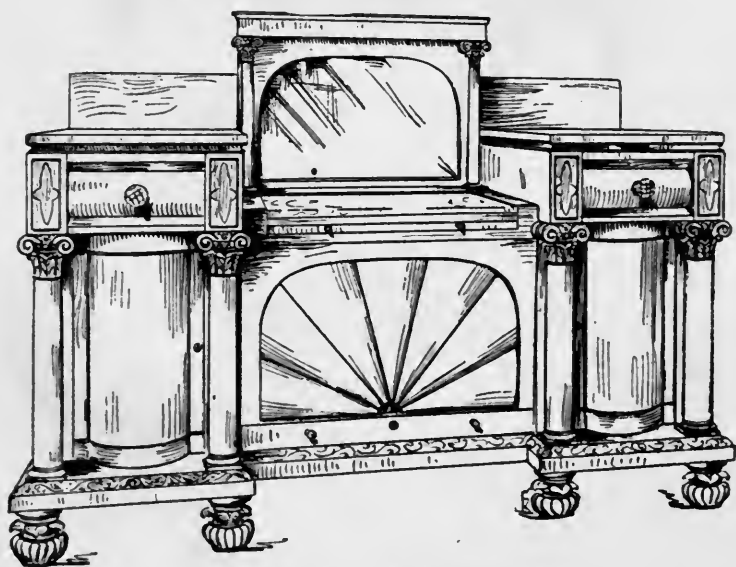
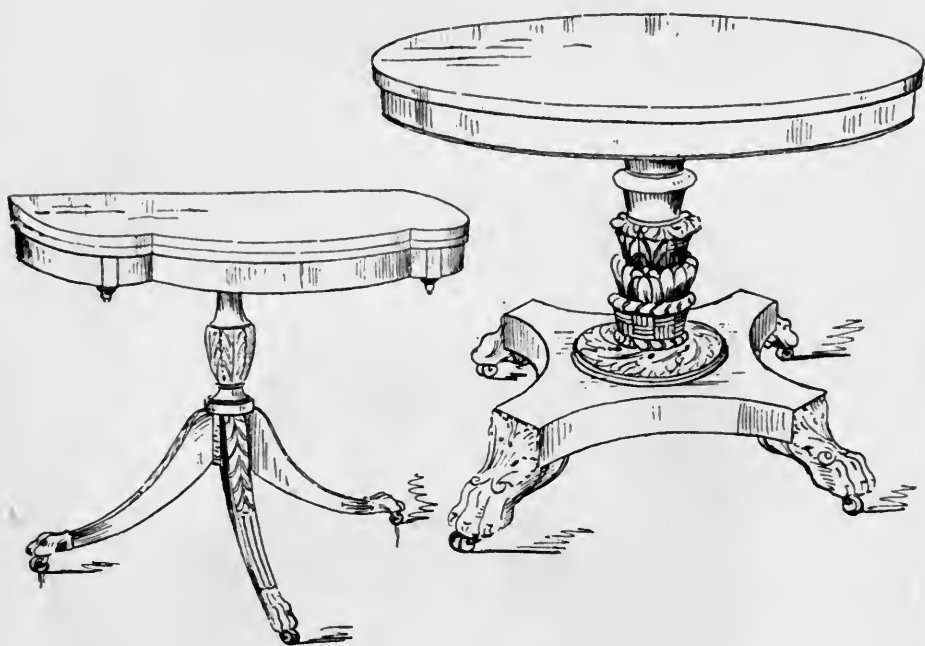
Console Table in
the Empire Style.



Dressing Table, owned by
the Concord Antiquarian
Society, Concord, Mass.

Bombe-shaped Chest of
Drawers, in Salem, Mass.





Tables and Sideboard, now owned in Baltimore.



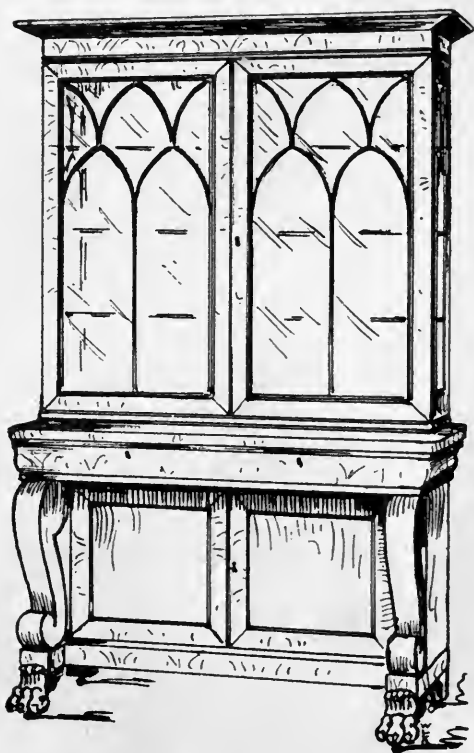
George Washington's Desk, owned by Historical
Society of Pennsylvania.

COLONIAL STYLE OF TODAY

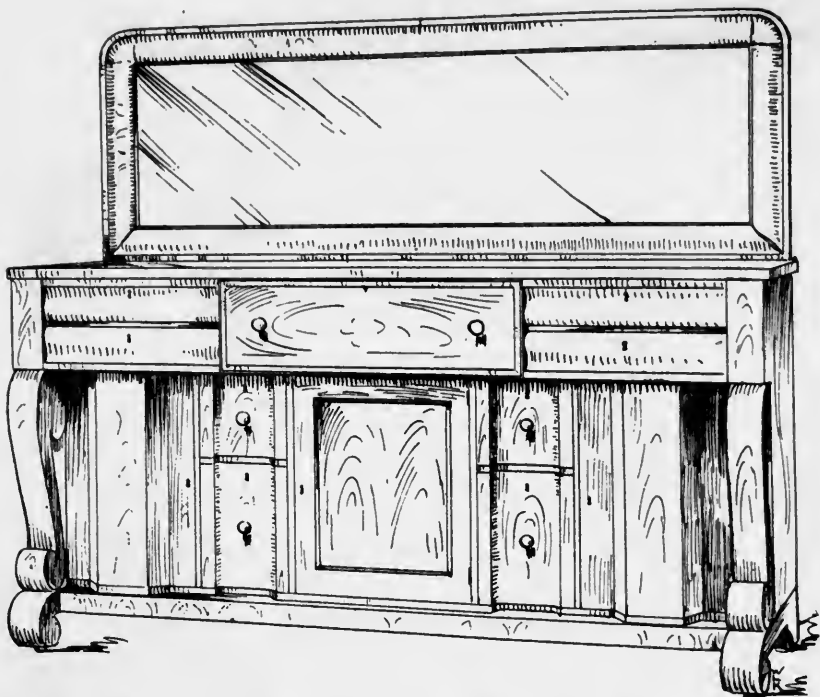
Probably the most popular type of modern Colonial today, is the one derived from the Empire style. The brass and ormolu mounts of the Empire have been discarded and the classical features retained and from this has come a distinct American period style.

Mahogany, with fine figured veneer, is the wood most used, but other kinds are employed, the wood having nothing to do with the style.

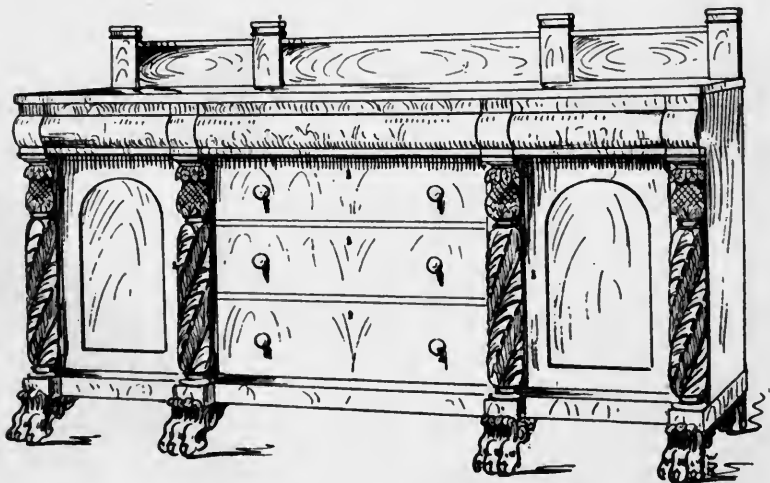
Characteristics: The classical column, carved or plain; the S-shaped scroll, lion's paw foot, and scroll foot.



China Cabinet, Colonial Style, Scroll Support and
Lion's-paw Feet.



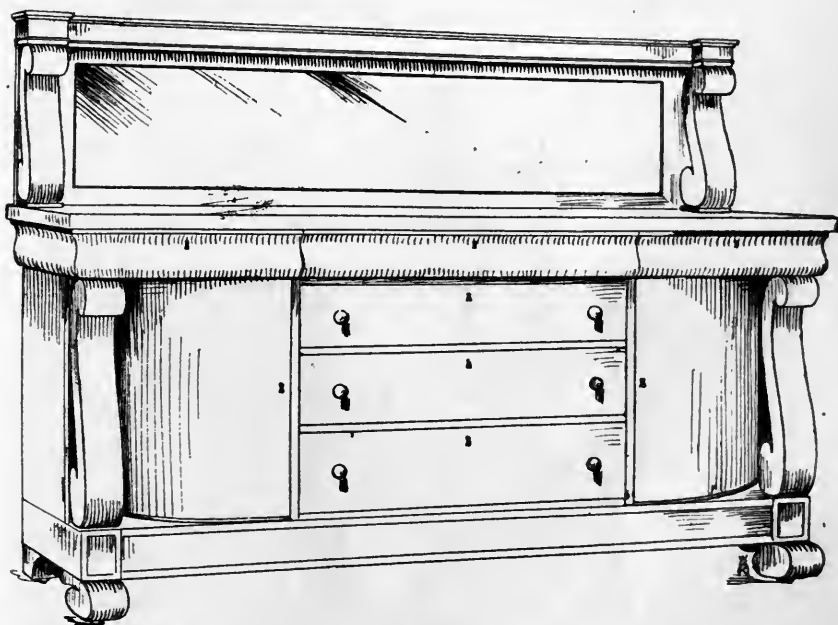
Modern Colonial Sideboard with Crotch Mahogany Veneer Scroll Supports and Feet.



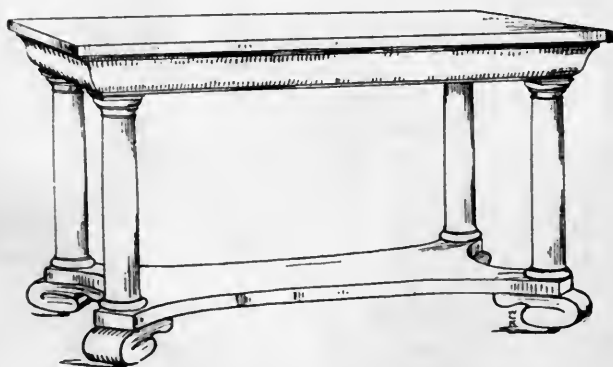
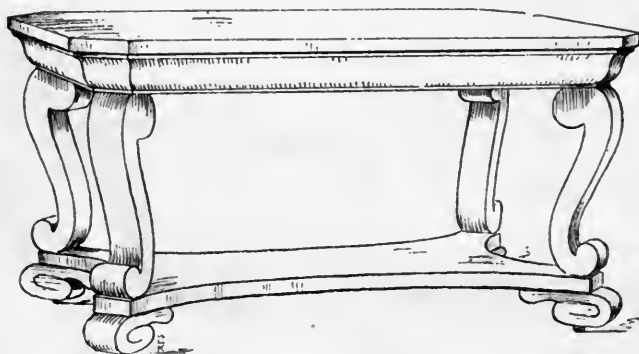
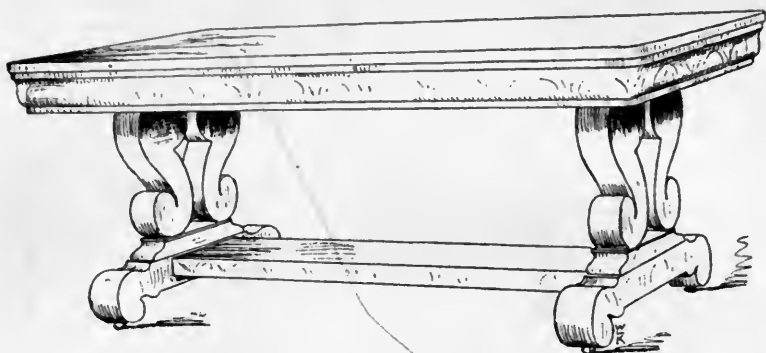
Crotch Mahogany Colonial Sideboard with Carved Columns and Lion's-paw Feet.



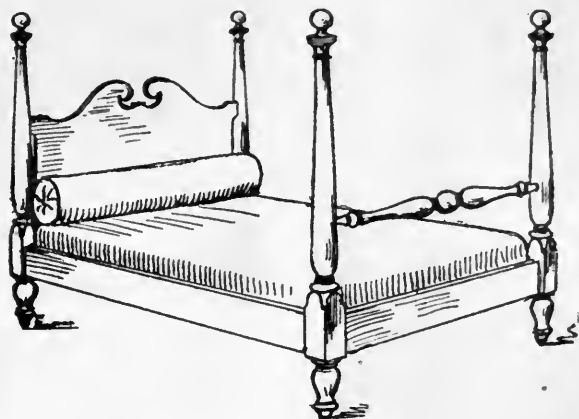
Modern Colonial Sideboard with Plain Columns and Ball Claw Feet.



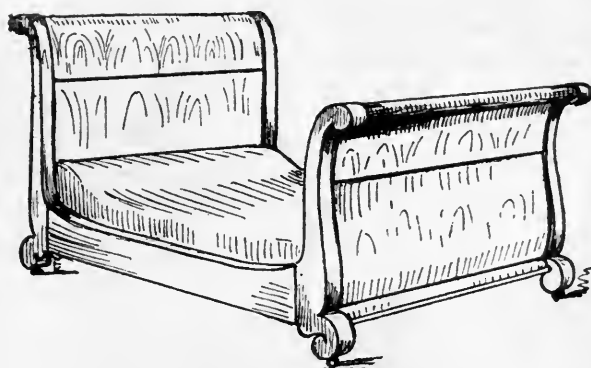
Modern Colonial Sideboard with Scroll Supports and Feet.



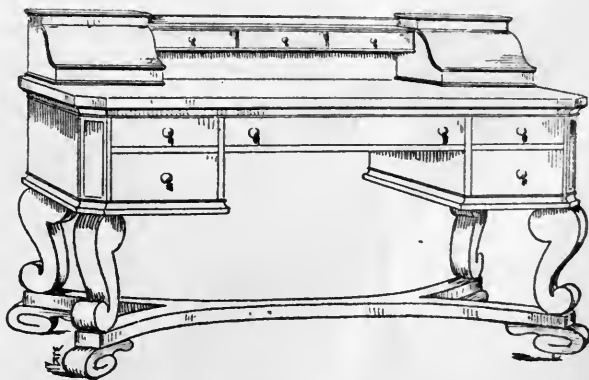
Modern Colonial Library Tables.



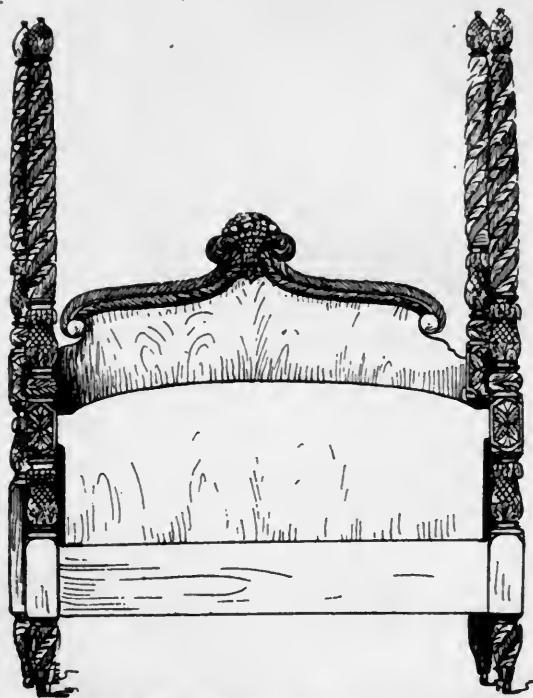
Plain Four-post Bed, Colonial Style.



Scroll Bed, Colonial Style.



Colonial Desk with Scroll Legs and Feet.



Four-post Bed, Pineapple Carvings, Colonial Style.

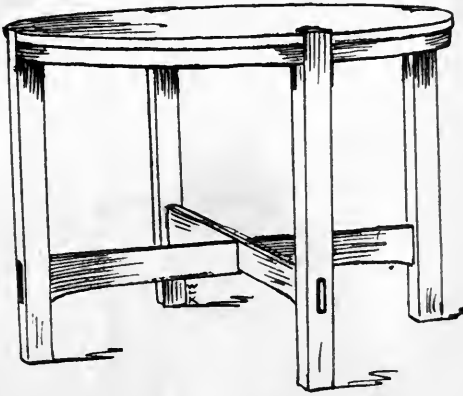


Colonial Style Arm Chair.

MISSION

During the past few years a style has developed in the United States called Mission, suggested by work found in the old Spanish Missions in California and the southwest. It runs almost entirely to straight lines. At first it was extremely heavy and clumsy, but recently has been lightened and greatly improved upon. It is a simple straightforward style easily recognized and is very popular at the present time.

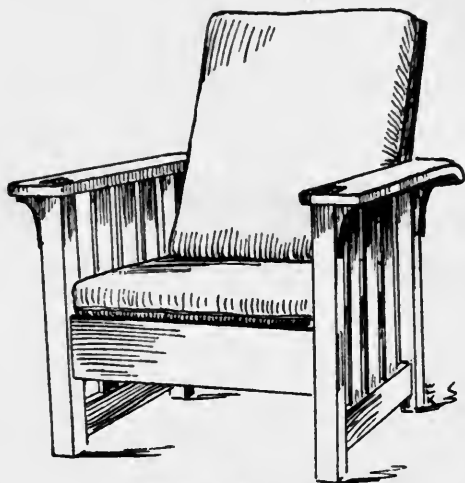
Oak is the principal wood used, and fuming or dark stains the finish most suitable. Similar work is being produced in England, Austria and Germany under the names of New Art, Craftsman and Arts and Crafts.



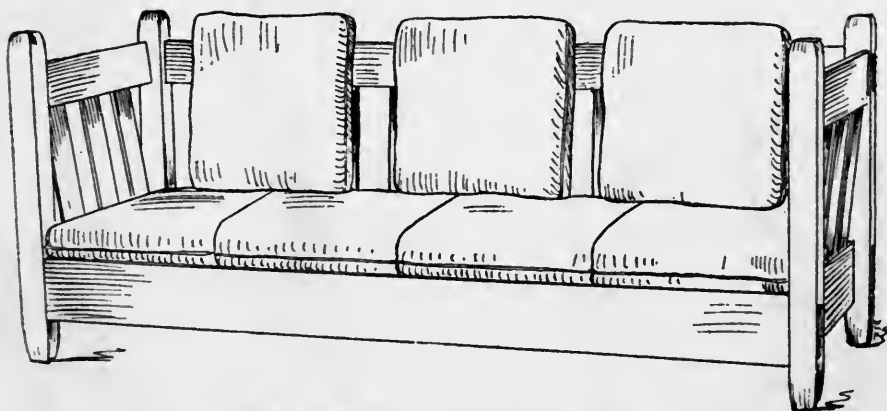
Library Table.

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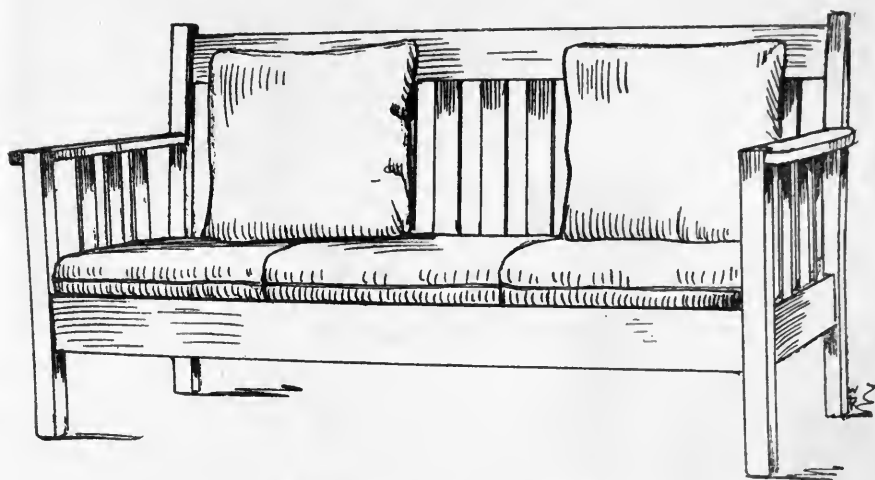
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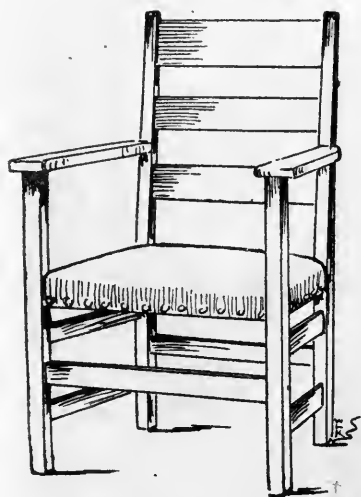
Mission Morris Chair.



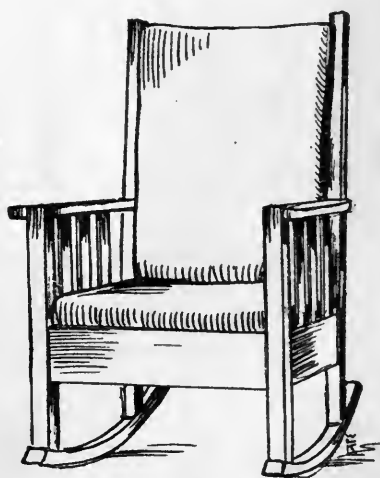
Mission Davenport with Loose Cushions.



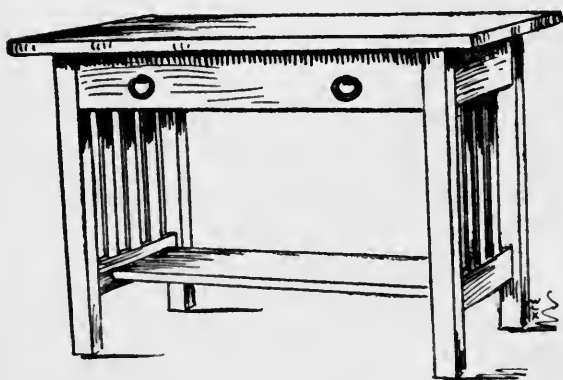
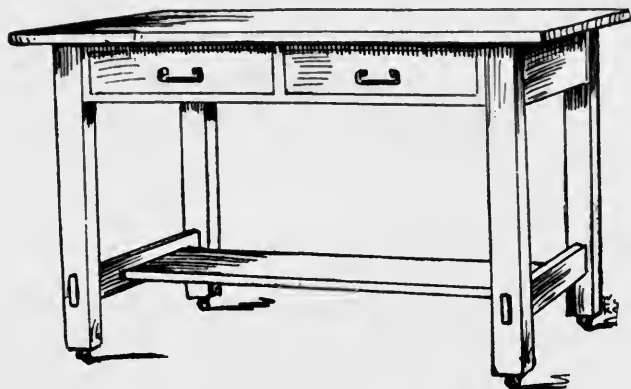
Mission Settee with Loose Cushions.



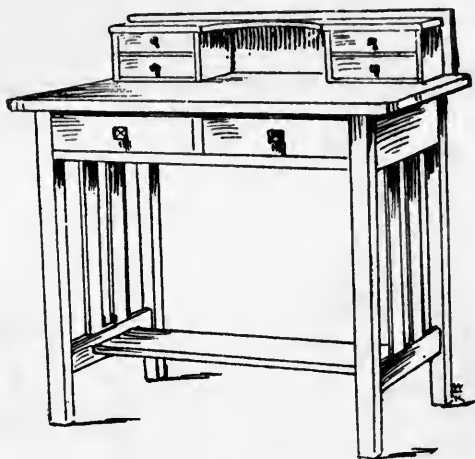
Mission Upholstered Chair.



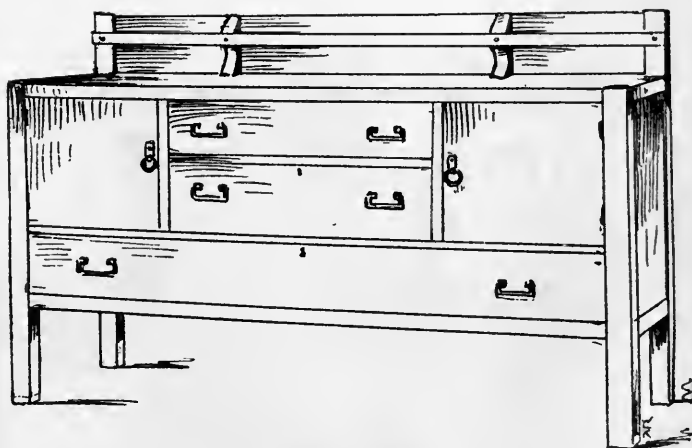
Mission Rocker with Loose Cushions.



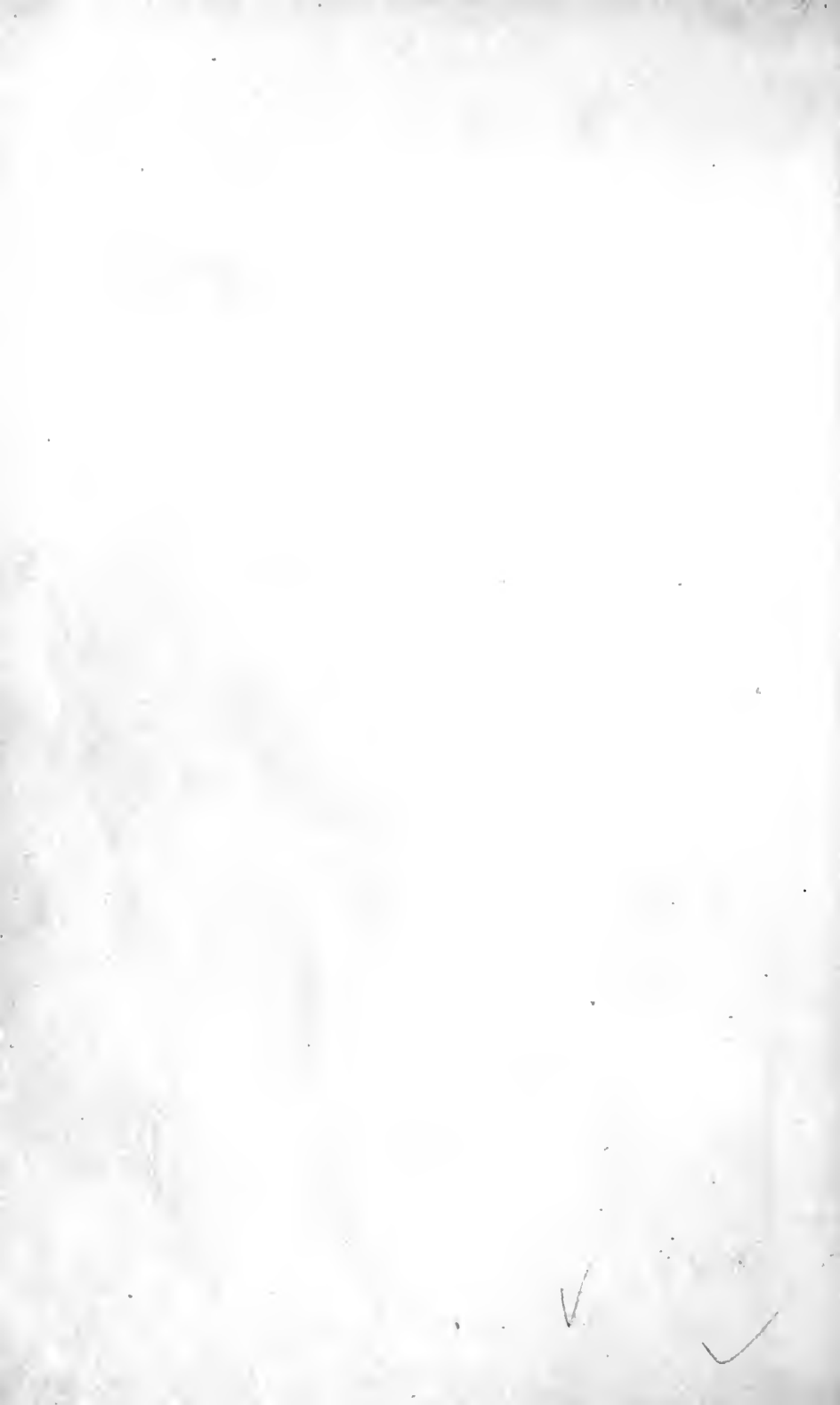
Mission Library Tables.



Mission Desk.



Mission Sideboard.







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